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.D35
F57
1915

FIRST STUDIES
in
SIGHT SINGING

SELECTED FROM

SECOND YEAR MUSIC and THIRD YEAR MUSIC

OF THE

HOLLIS DANN MUSIC COURSE

AMERICAN BOOK COMPANY

New York Cincinnati Chicago Boston Atlanta

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MT
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FIRST STUDIES
in
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395

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BY HOLLIS DANN

E. P. 6

MADE IN U. S. A.

PREFACE

This collection of studies provides the first material needed for sight singing. It is designed to serve especially where previous sight-singing drill has not been provided for the pupils of the current fourth and succeeding school grades. It presupposes, of course, that each pupil will also have a book of songs.

The teacher should not forget that this tone and rhythm study is only one side of the work. The development which comes from the singing of songs is vitally important. Without this, the training in music is one-sided and mechanical. Only through the proper singing of suitable songs will a love and appreciation of the beautiful in music be awakened and cultivated. It is also by means of song that the rhythmic and tonal sense is quickened and developed.

It is all-important that correct habits of tone production be acquired during the first year in school, and that the head tone which is so delightful in children's singing, shall be preserved and not allowed to deteriorate. To attain this vitally important result, the teacher must maintain the same standard in all the singing. The tone quality should be just as good for the singing of the sight reading material as for the rote songs. The teacher must have the ability to discriminate between good and bad tone production, and the skill to eliminate bad tonal conditions.

All who teach singing to children should know, and never for one moment forget:

1. That before maturity, children should sing with the light, flute-like, head voice, common to all normal children.

2. That the thick, heavy, lower voice should be used sparingly or be avoided altogether.

3. That music teaching in the public schools where a harsh, strident, throaty, unmusical and unpleasant tone is tolerated, does more harm than good, and is a positive menace to the voices of children.

4. That it is the duty of every teacher who attempts to teach singing to children, to prepare herself to give safe and intelligent instruction.

5. That in the matter of tone production, example is stronger than precept, and, therefore, the quality of tone used by the teacher, both in the singing class and throughout the day, is an important factor in producing good or bad results.

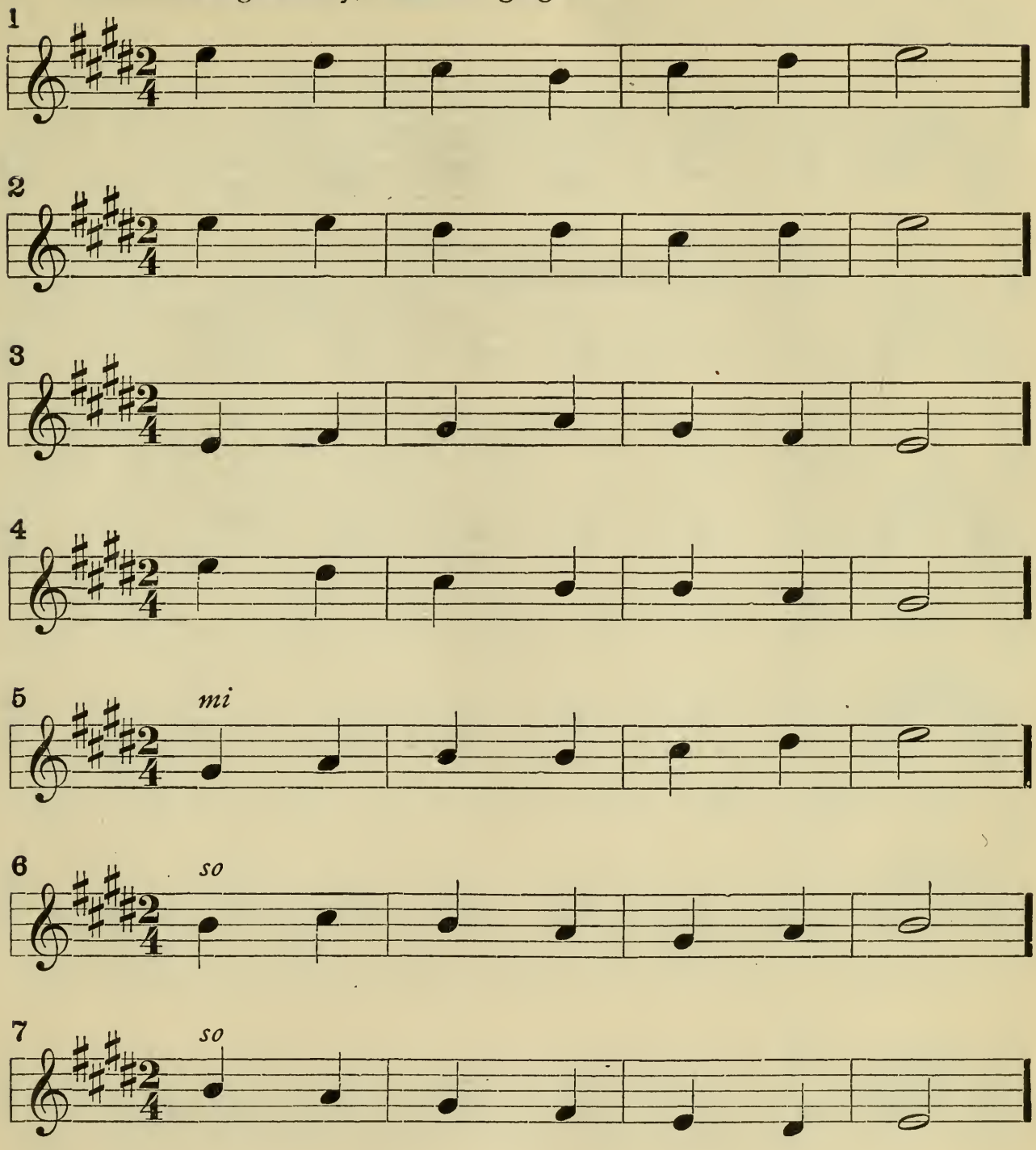
Supplementing the rote songs, a definite preparation for sight singing is essential. Singing of the scale and scale studies with syllable names, the ability to recognize and sing groups of scale tones from hearing, the recognition of two-part and three-part measure, and the ability to sing groups of tones from blackboard representation, are necessary in preparation for the use of the sight singing material in this book. (See Manual for Teachers, pages 3 to 13.)

The teacher should be provided with a chromatic pitch pipe and should use it to get the correct pitch for all songs and studies. The practice of songs or studies "by guess," is dangerous and results in bad tone quality and consequent injury to the singing voice.

A staff liner is also essential for the teacher's use. It saves time and adds to the efficiency of the teaching.

Reference: Manual for Teachers, Book One, Page 12

Beat and sing silently, before singing aloud



staff and bar

clef

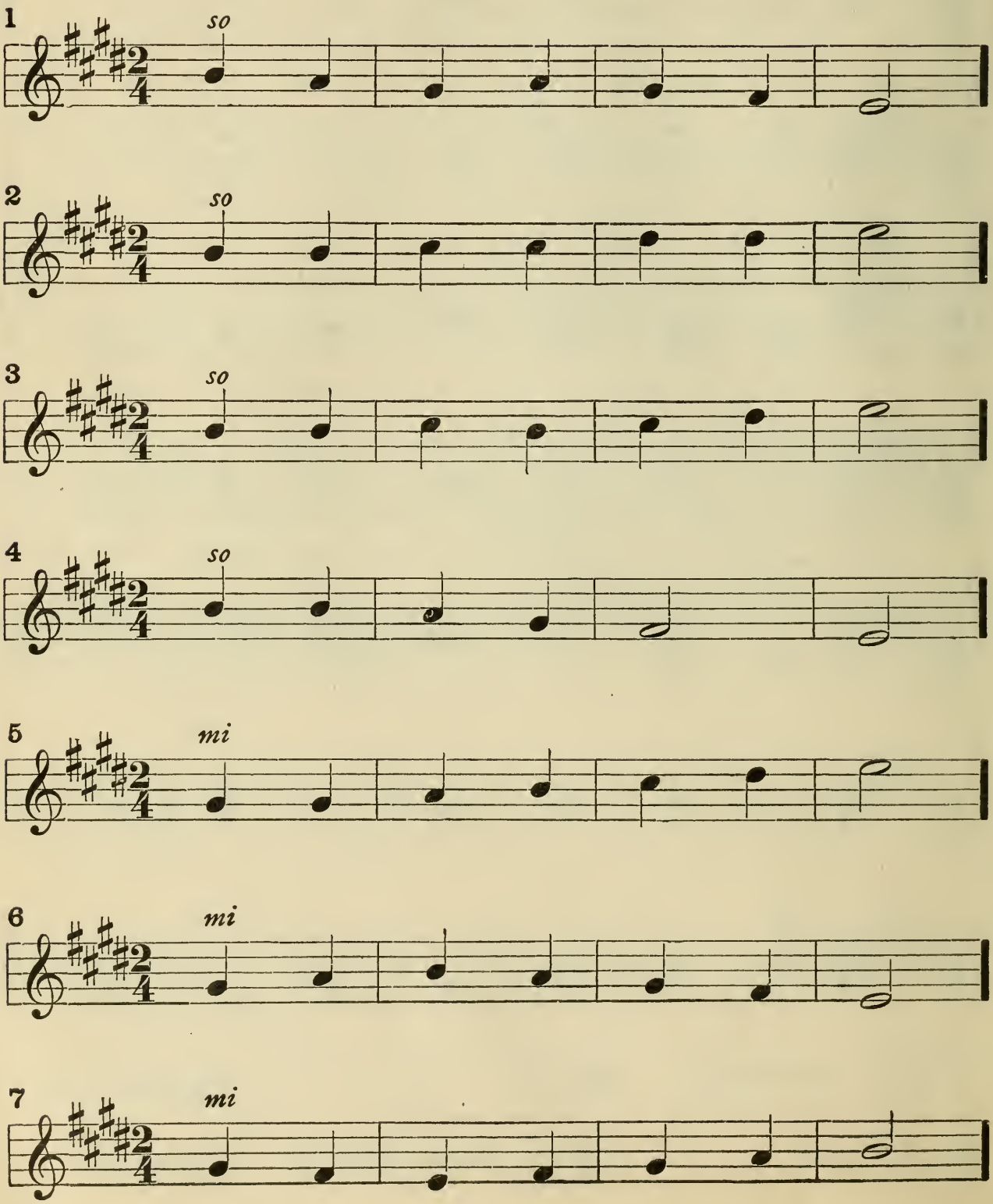
sharp

measure signature

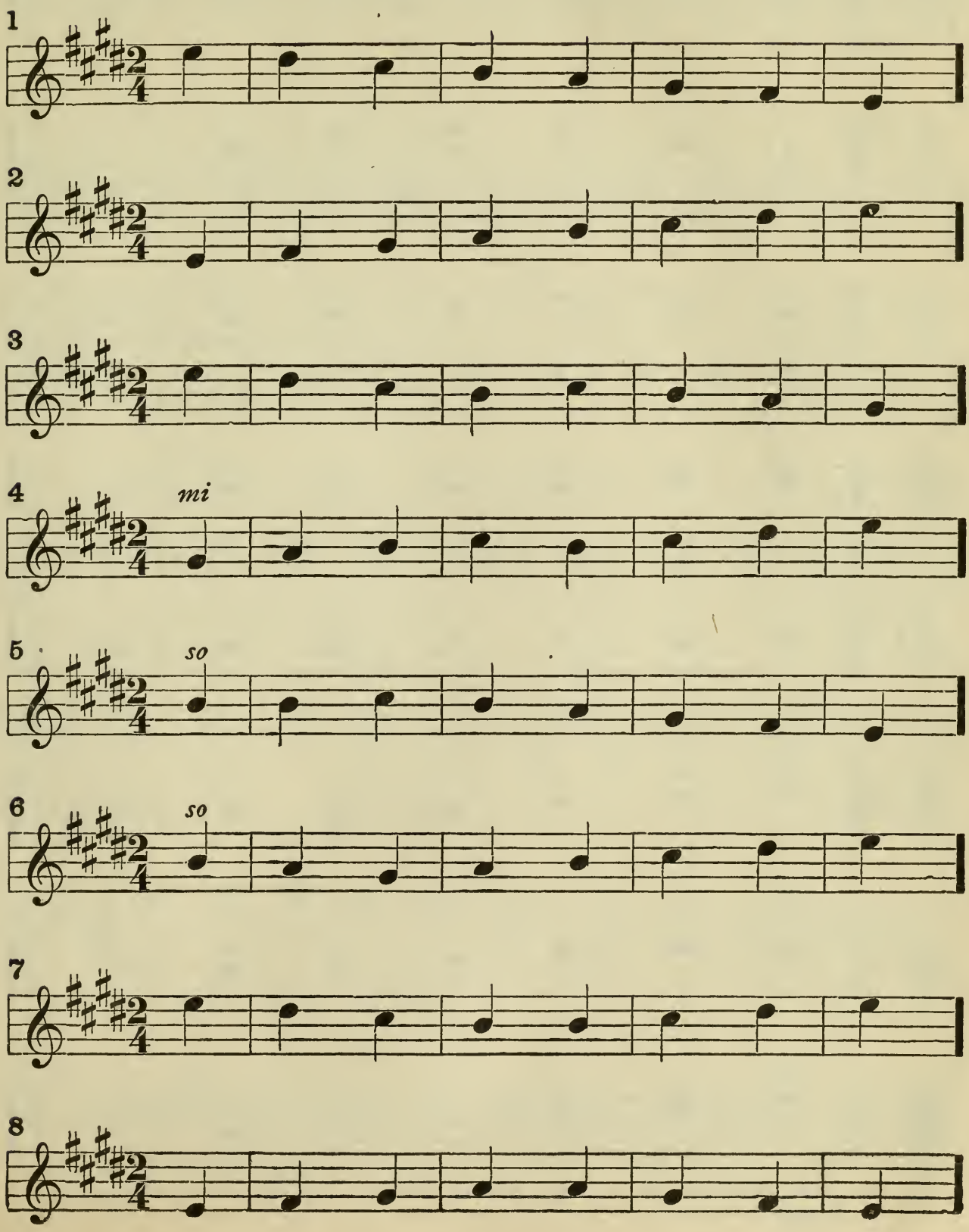
quarter note

half note

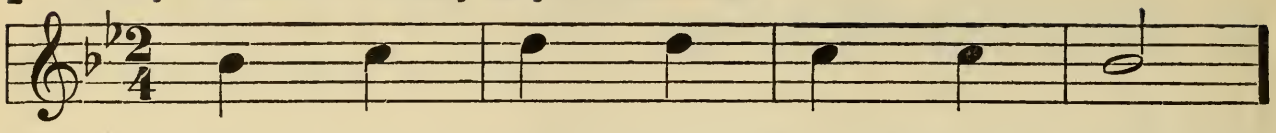
The mouth, while singing, should be oval-shaped, thus (), and not ⬭. Always sing the light "loo" tone



Singing position : **sit erect** (**not touching the back of the seat**); **chest active**; **both feet on the floor**; **head up.**



1 Can you *hear* the melody as you look at it?



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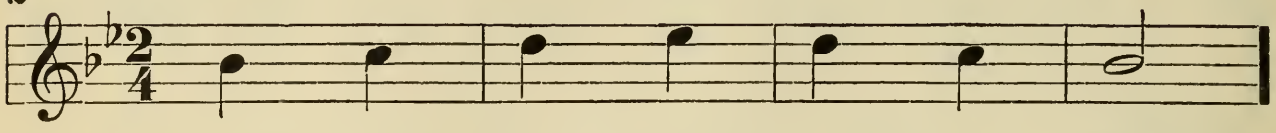

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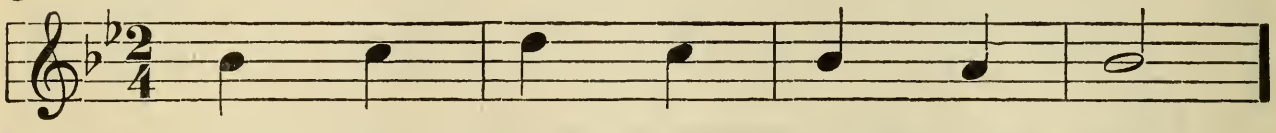

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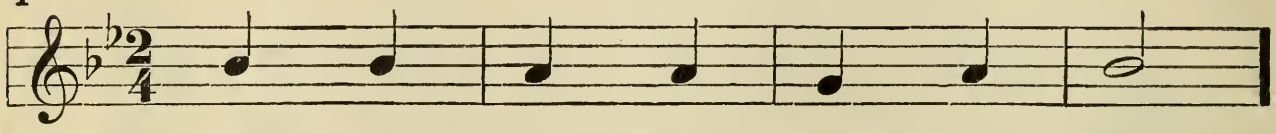

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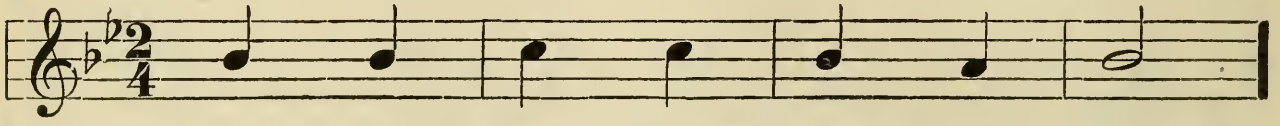

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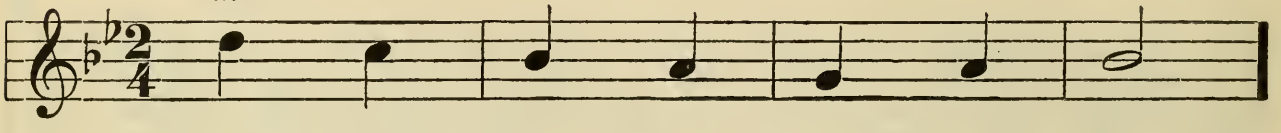

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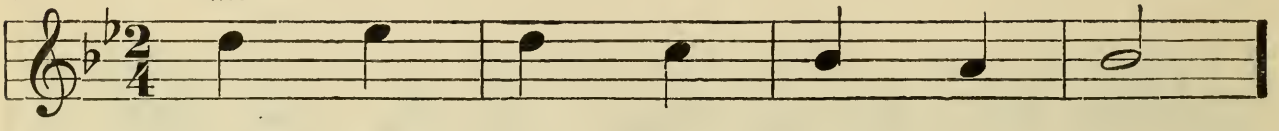

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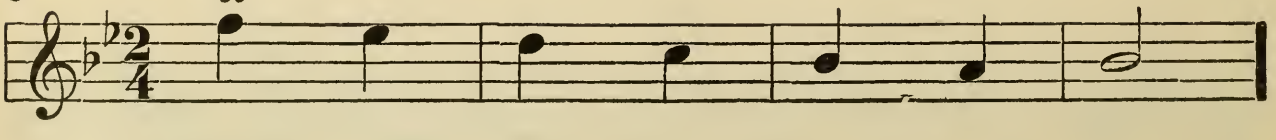
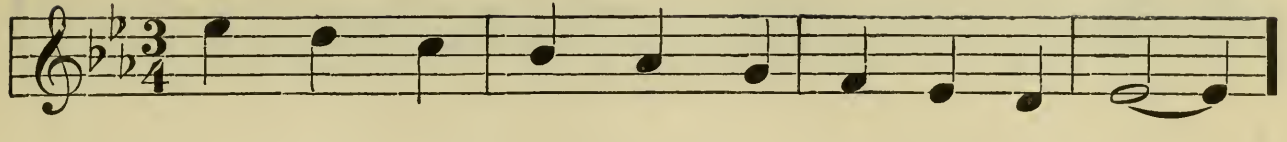


♭ flat

Attention! The teacher will sound *do*

1



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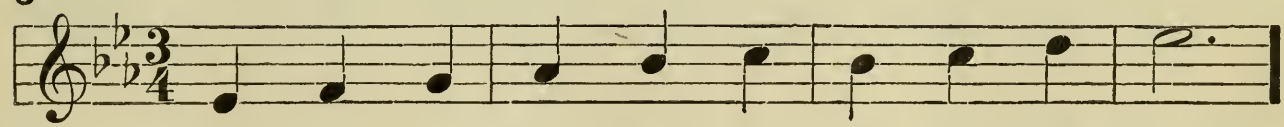

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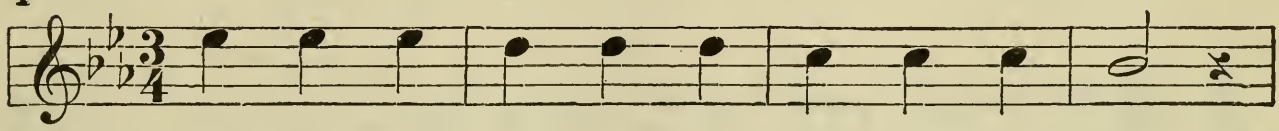

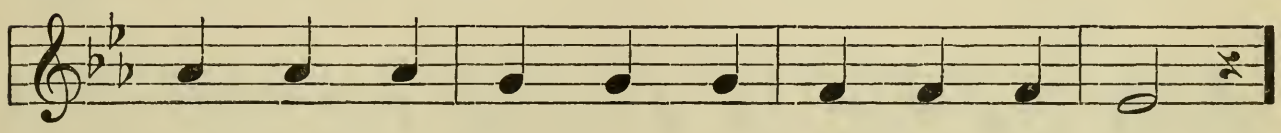

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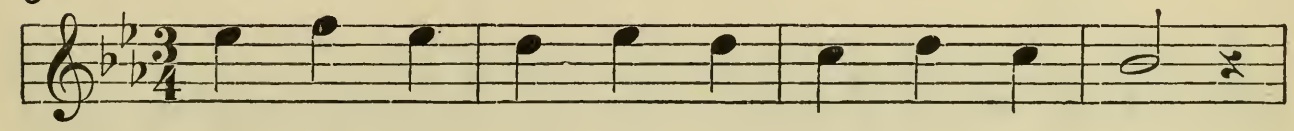

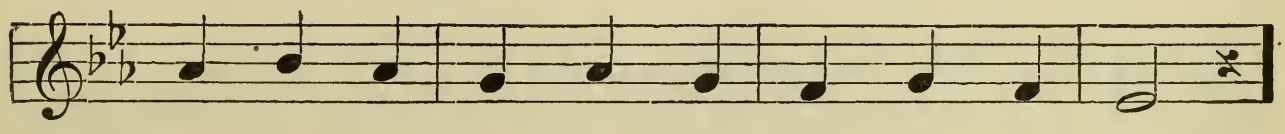

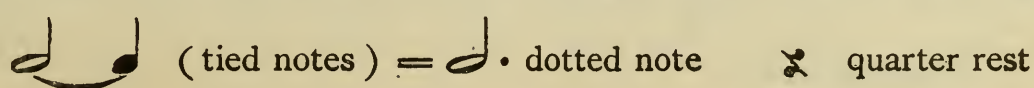

1

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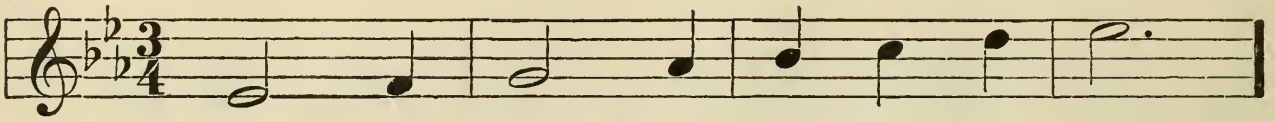

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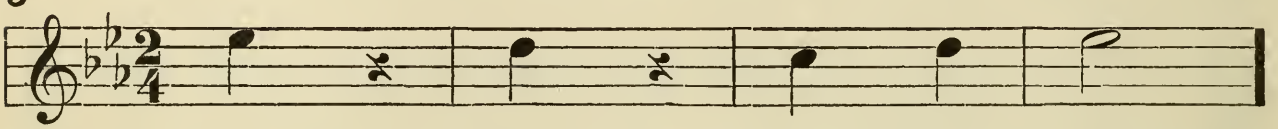

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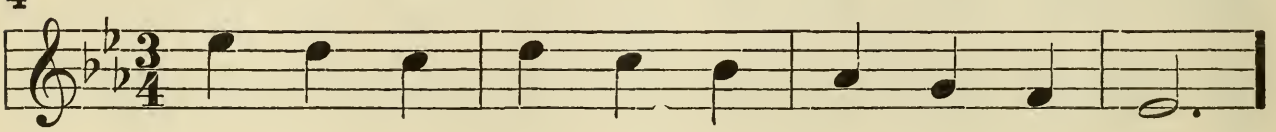

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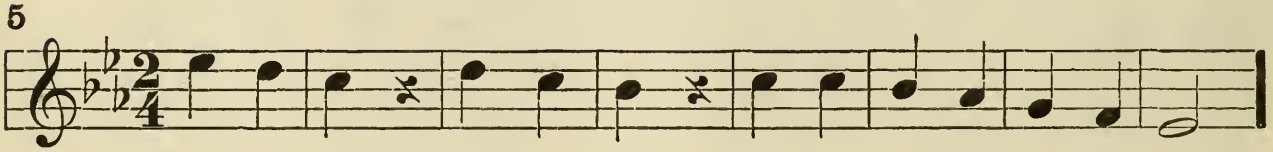

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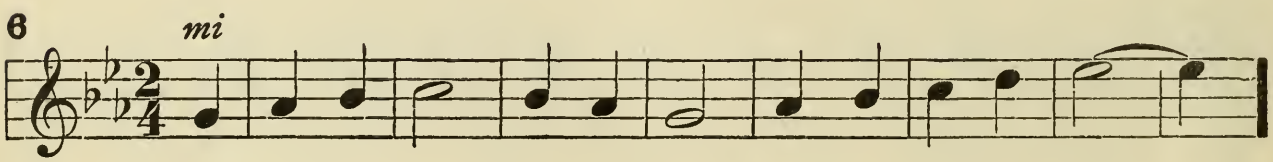

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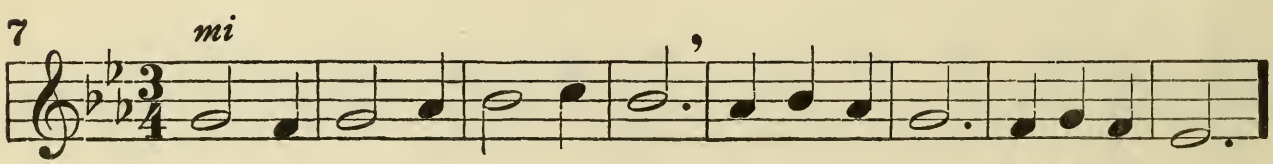

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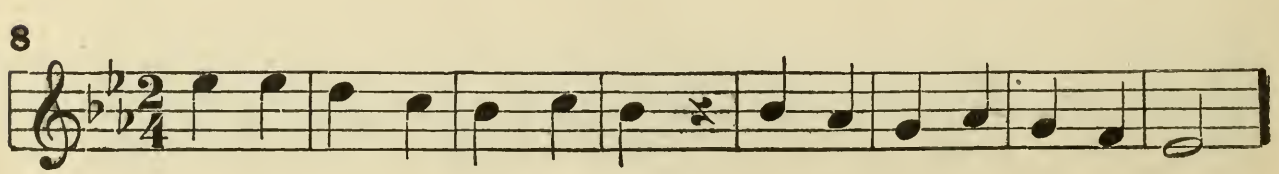
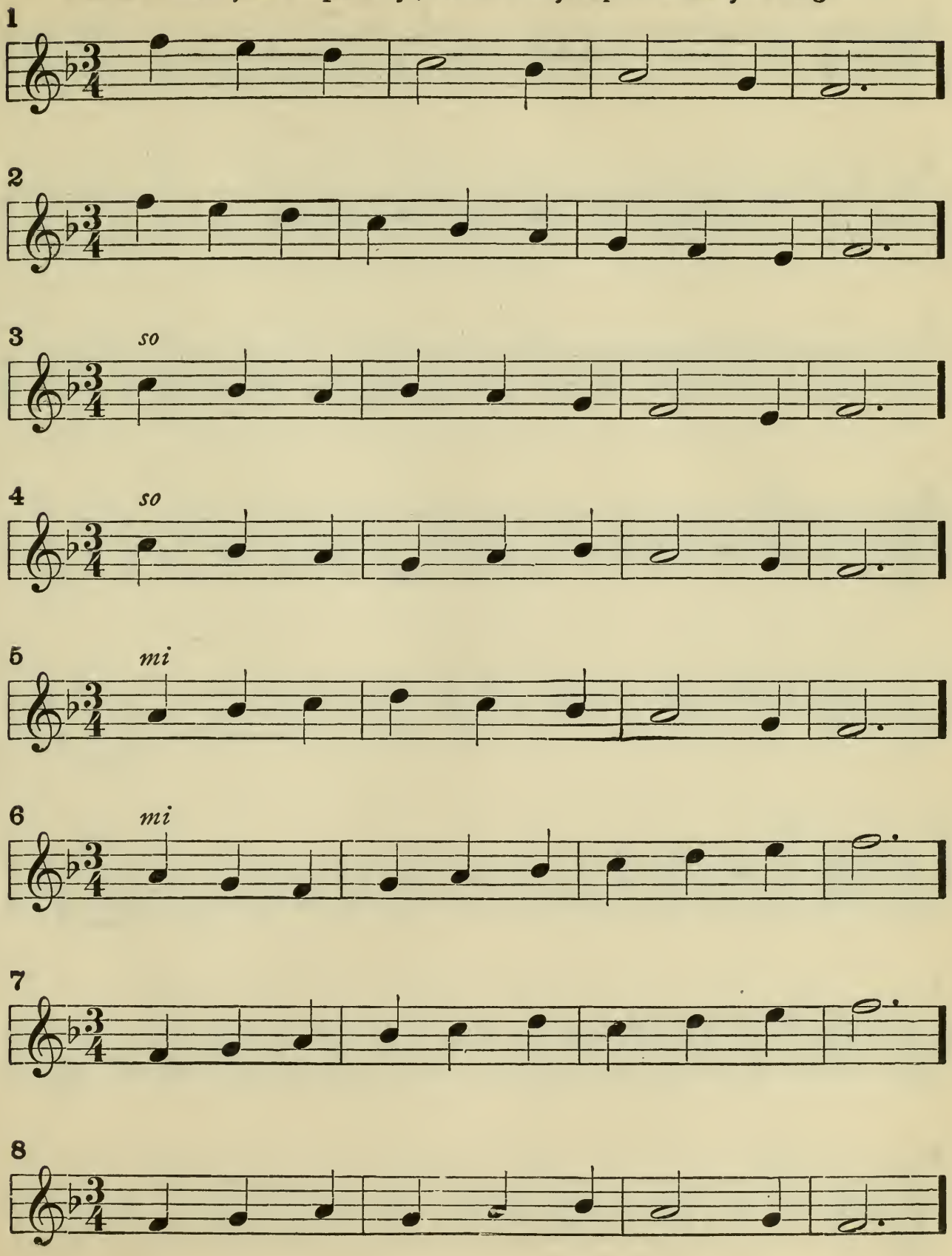
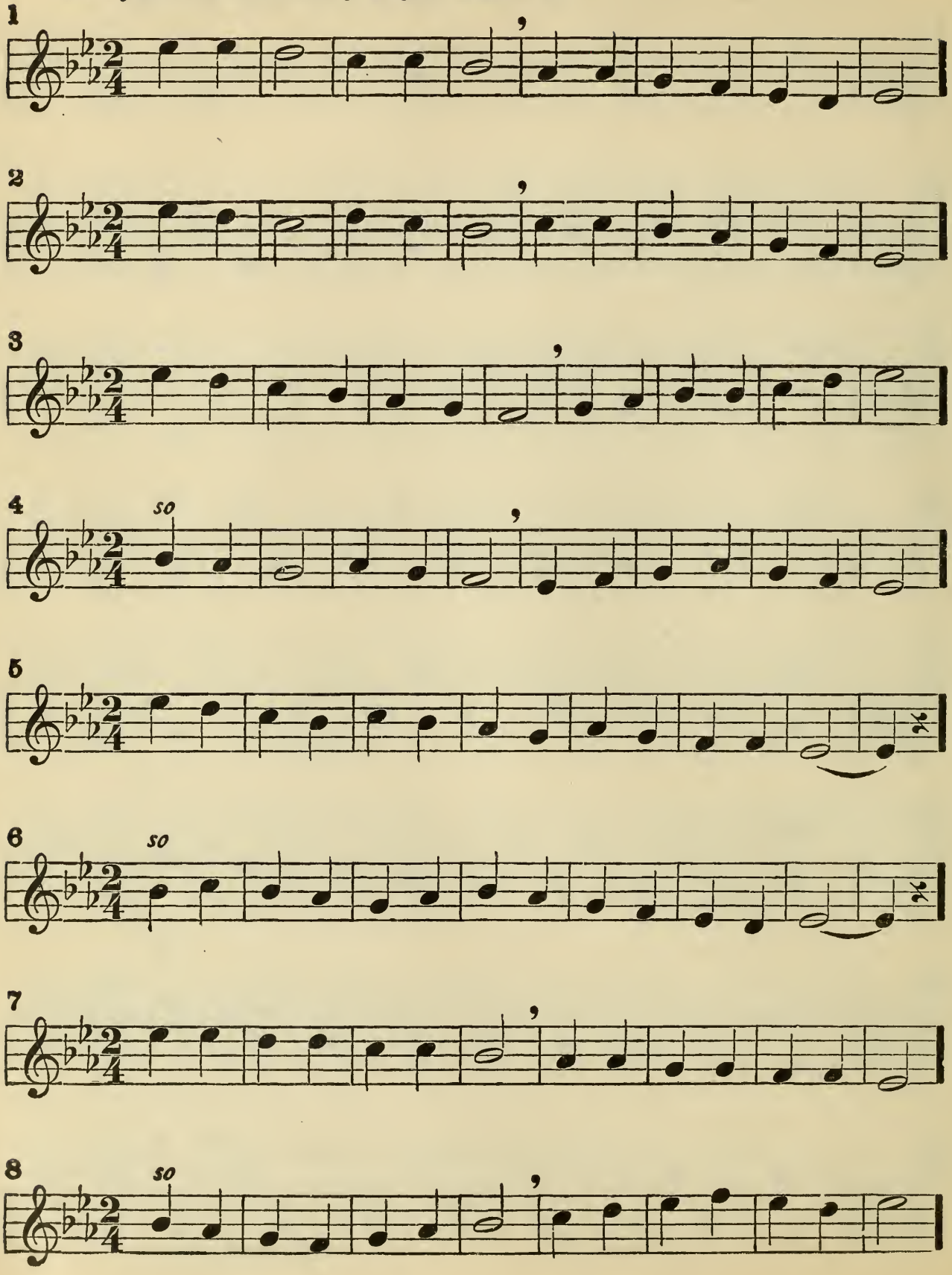


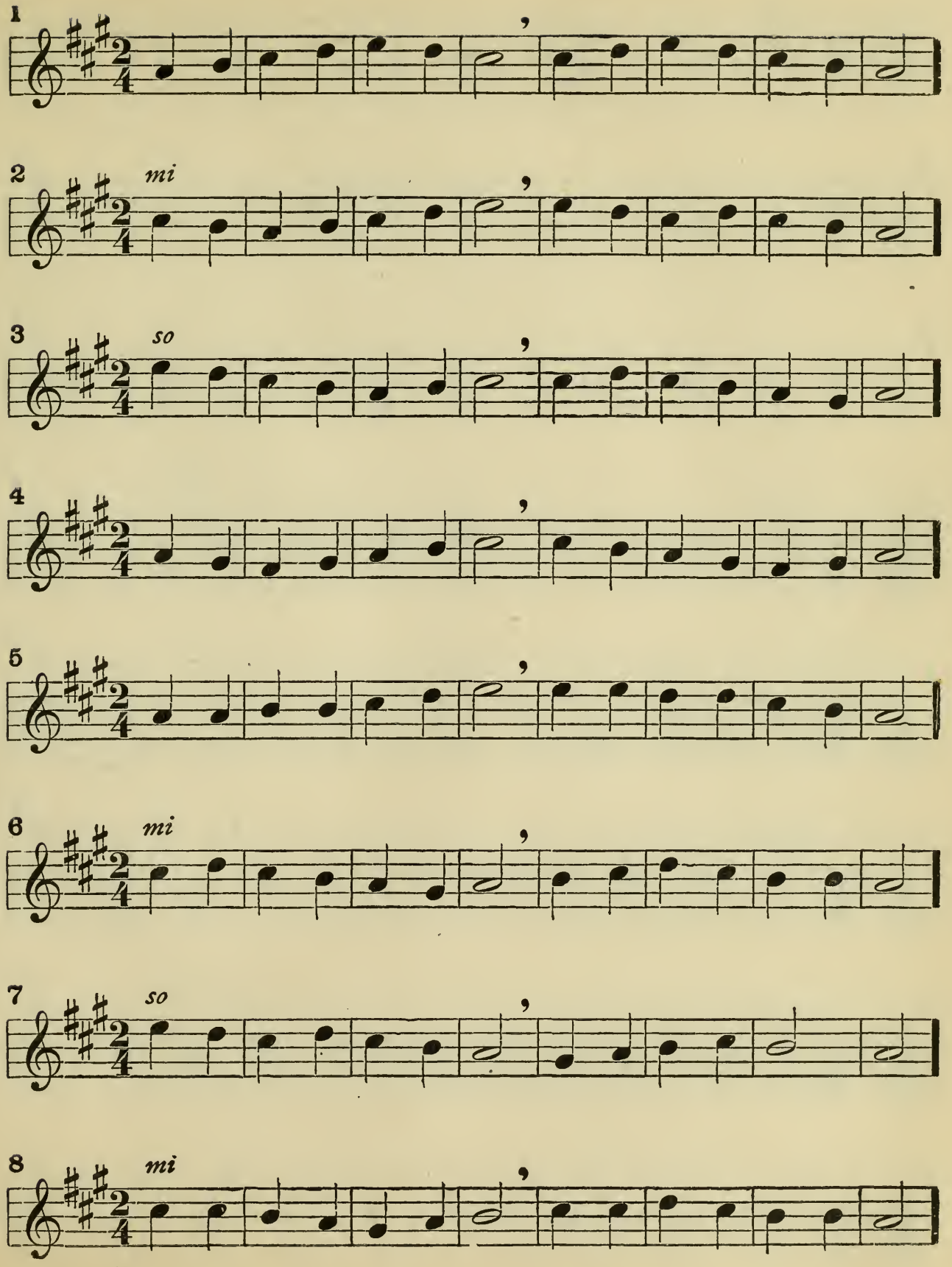
, breathing mark

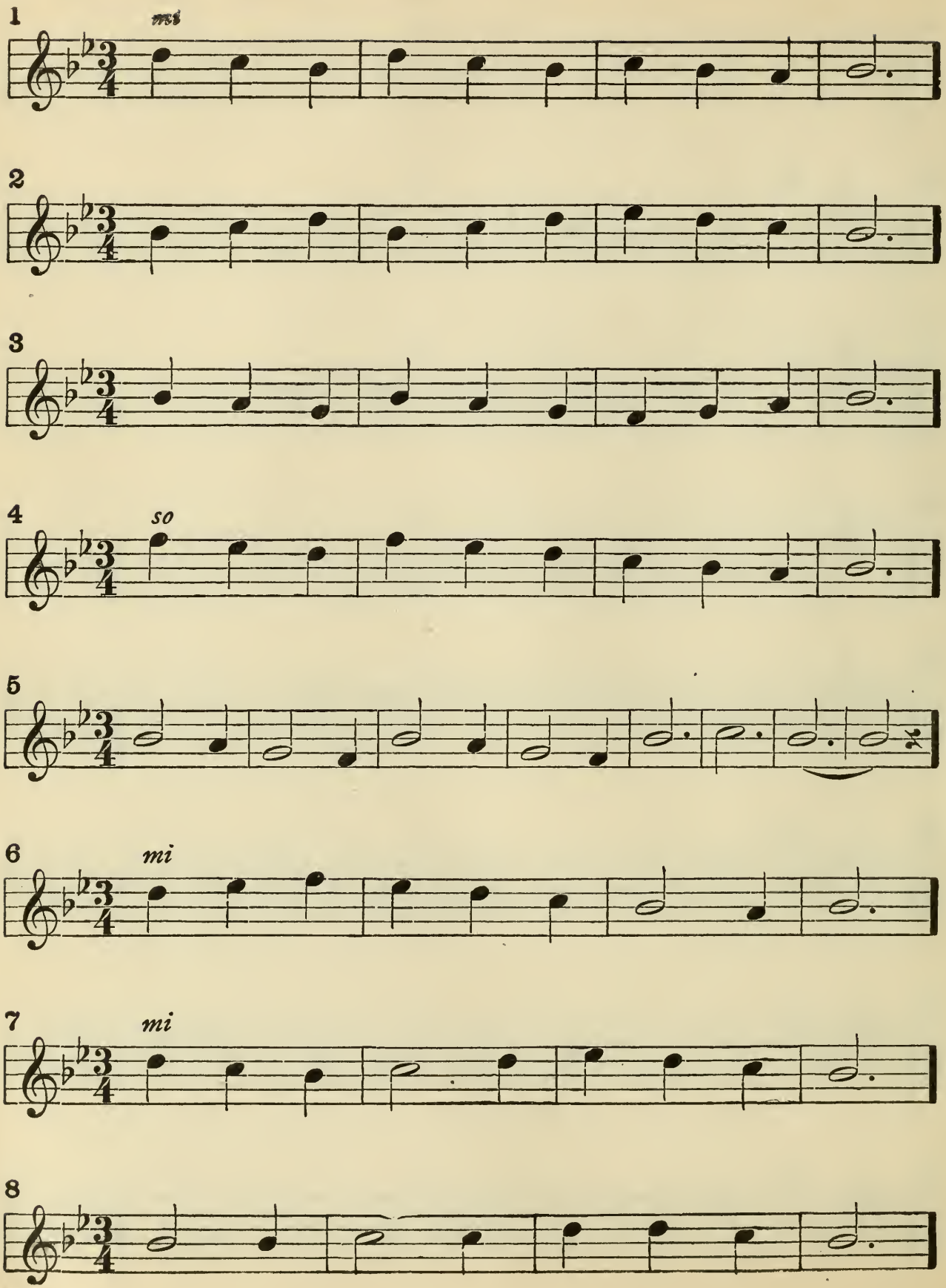
Let the lower jaw drop easily ; teeth always apart when you sing



Can you *hear* the melody as you look at it?




1
2
mi
3
so
4
5
6
mi
7
so
8
mi


1
mi
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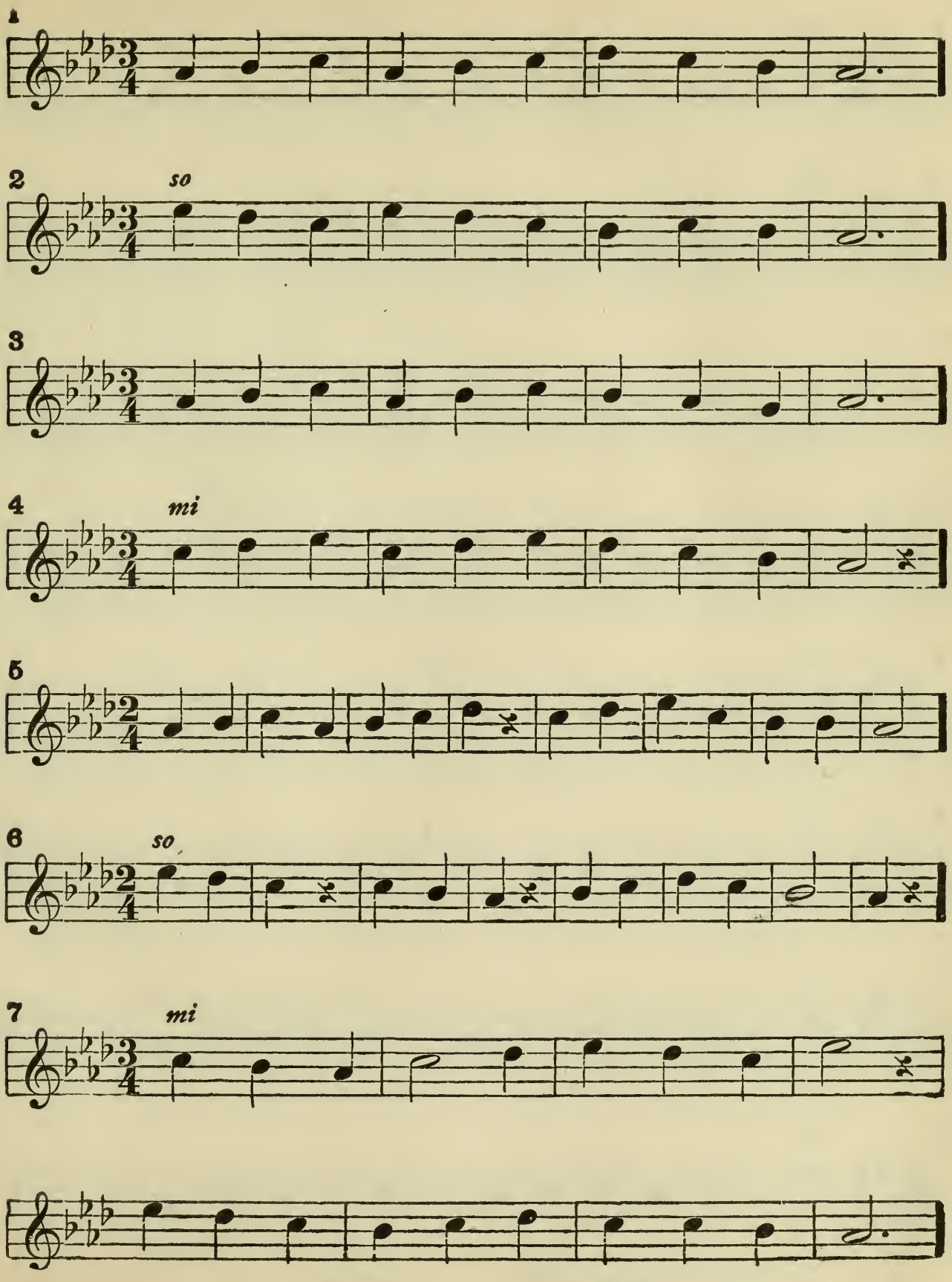
1
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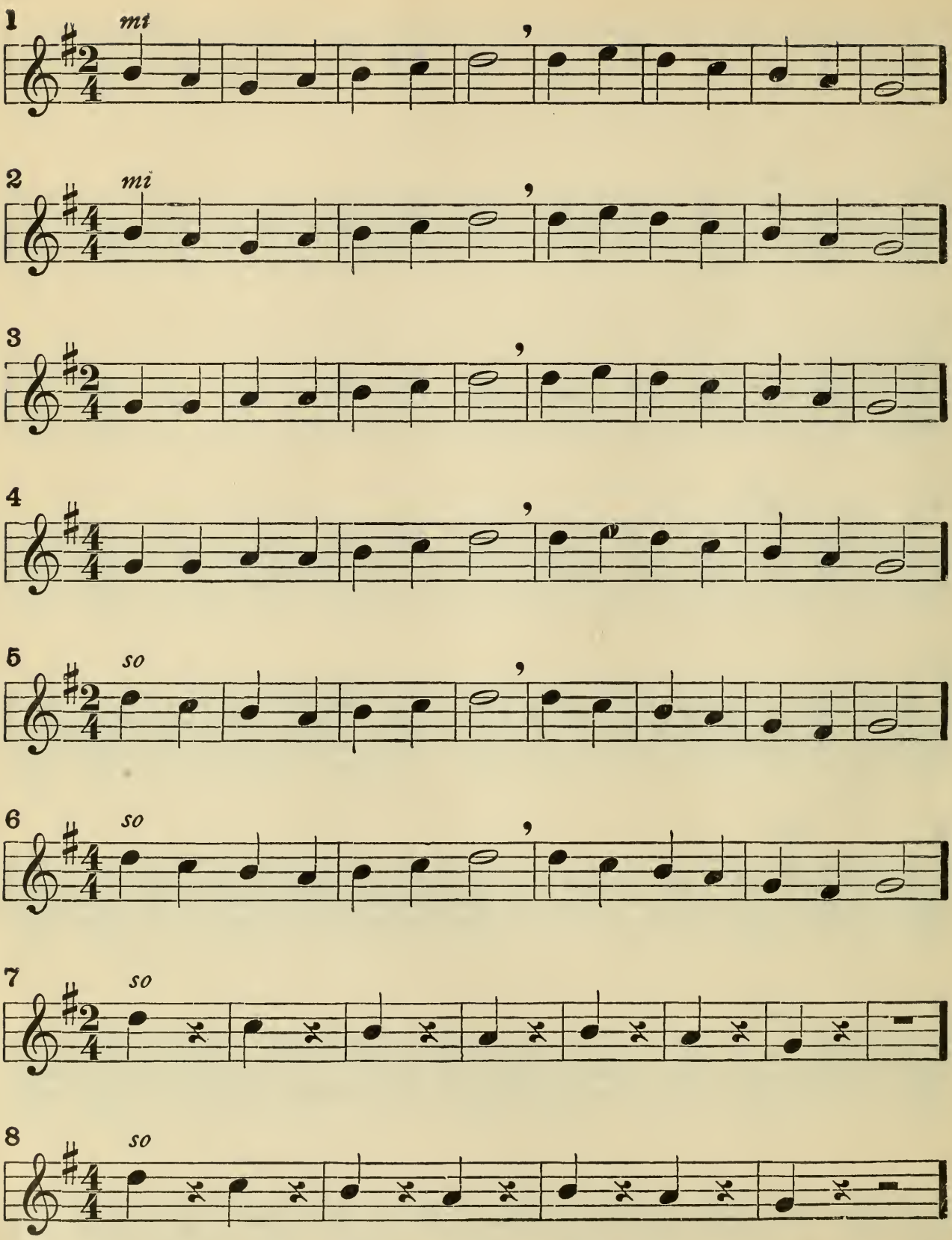
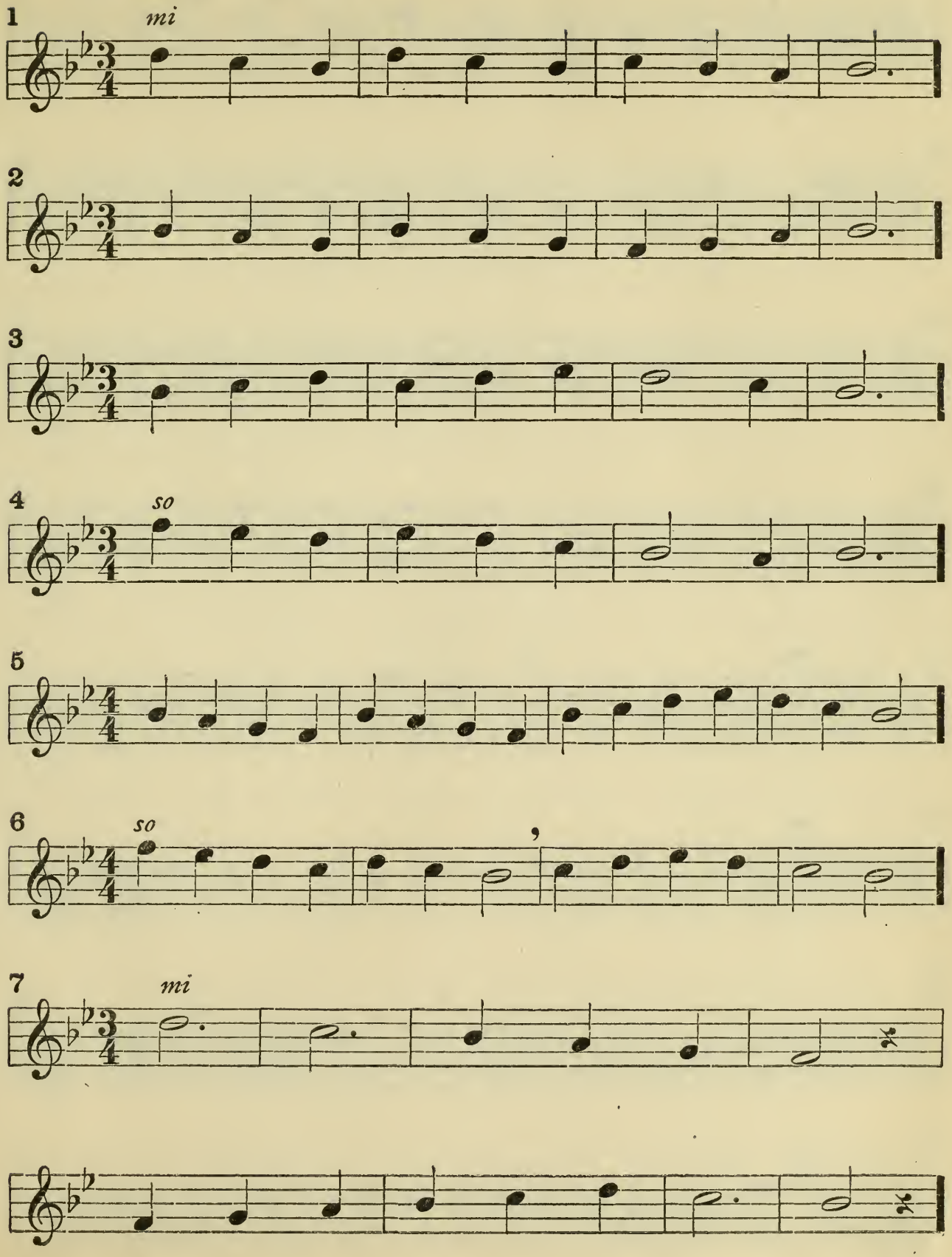
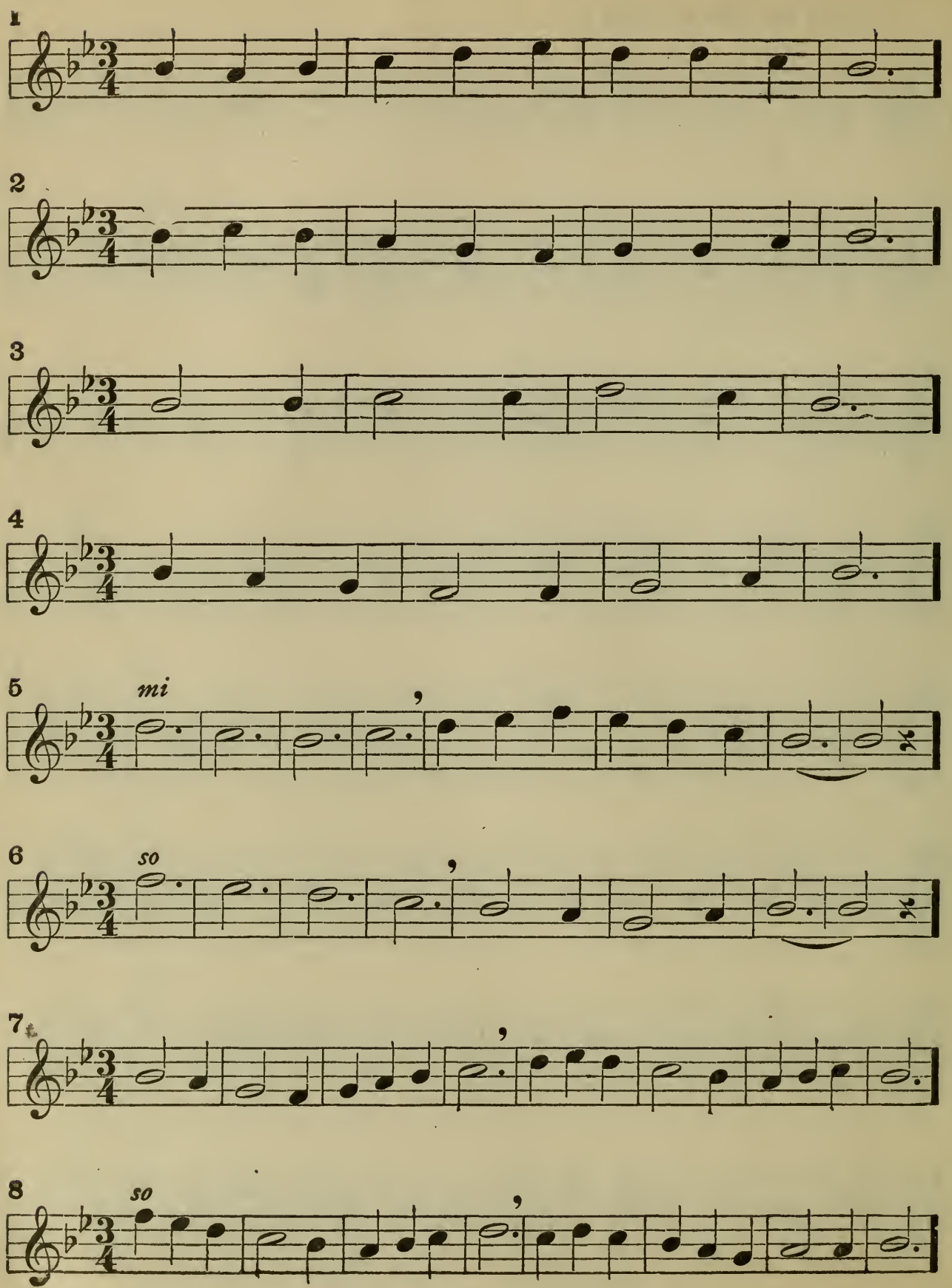


— whole, or measure rest. — half rest

Which one will you sing ?

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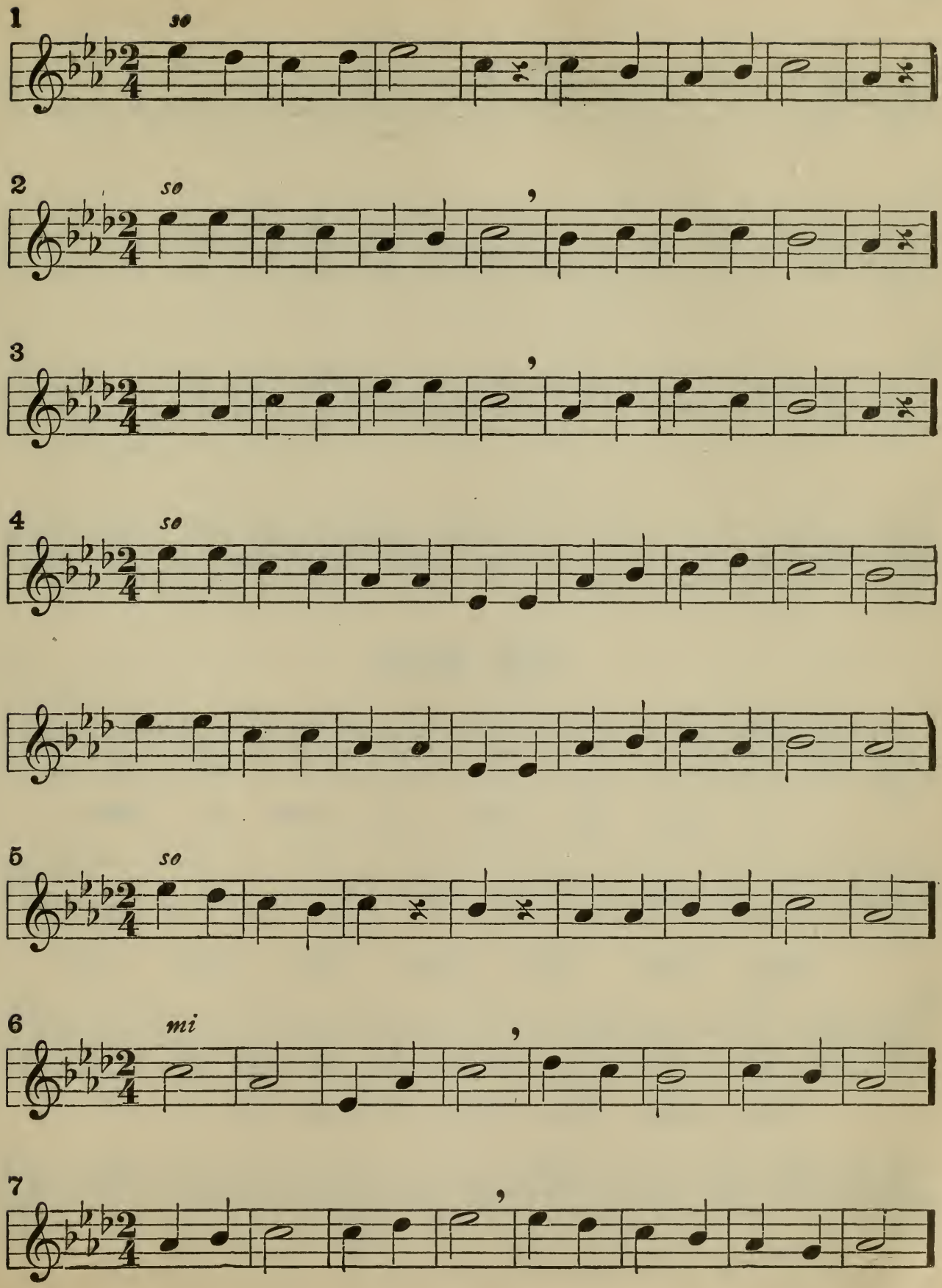
so
7
8
so


1
so
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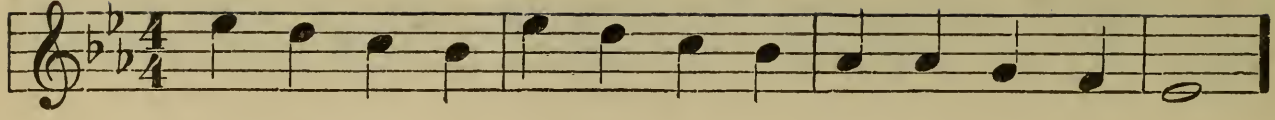
1



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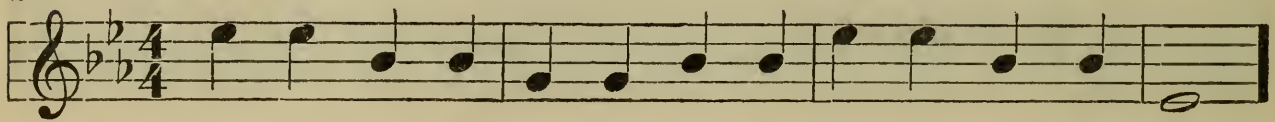

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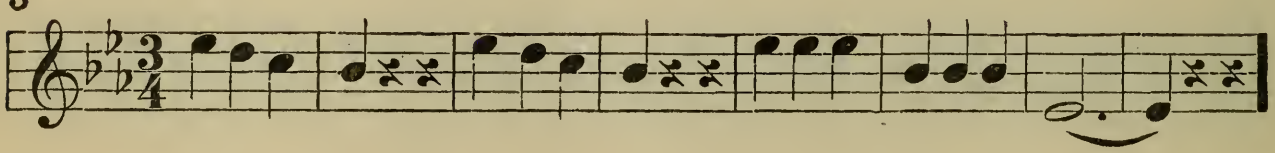

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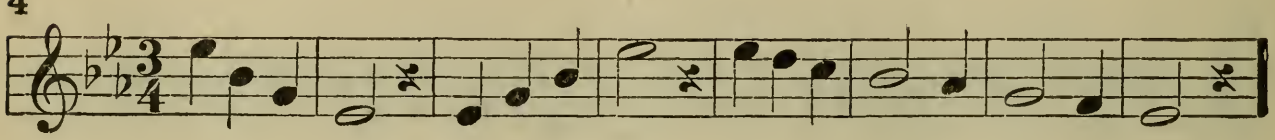
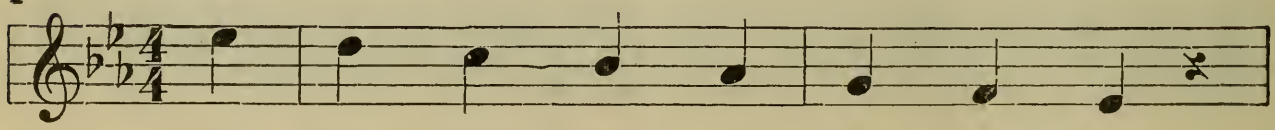
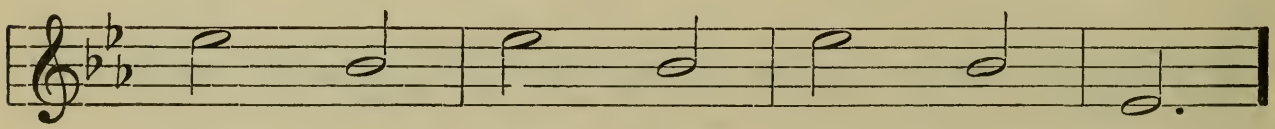


THE BELLS

1





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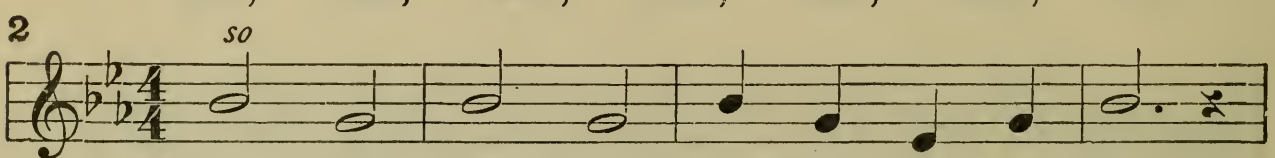
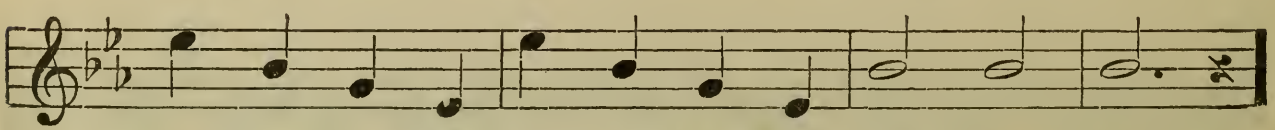
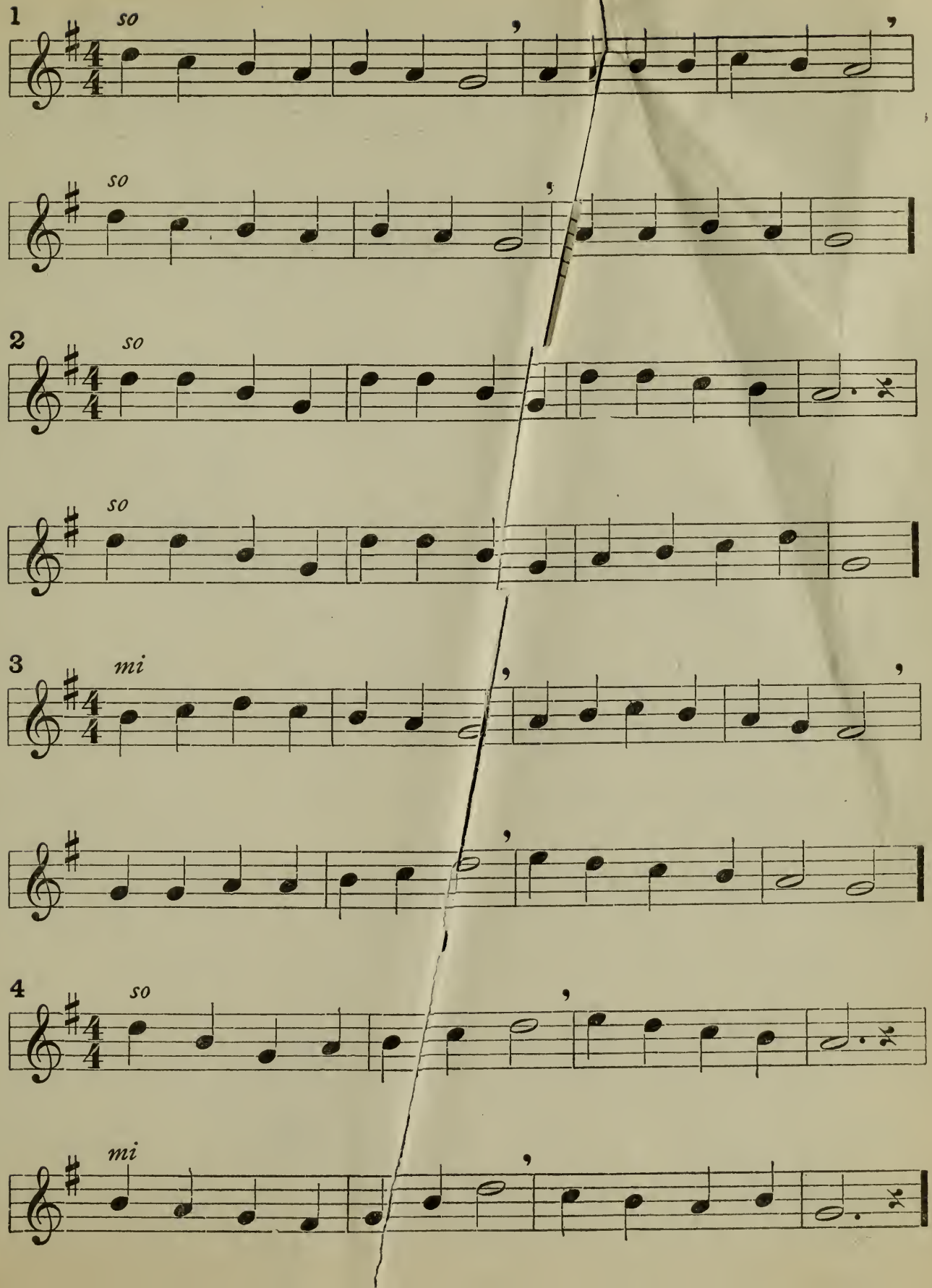
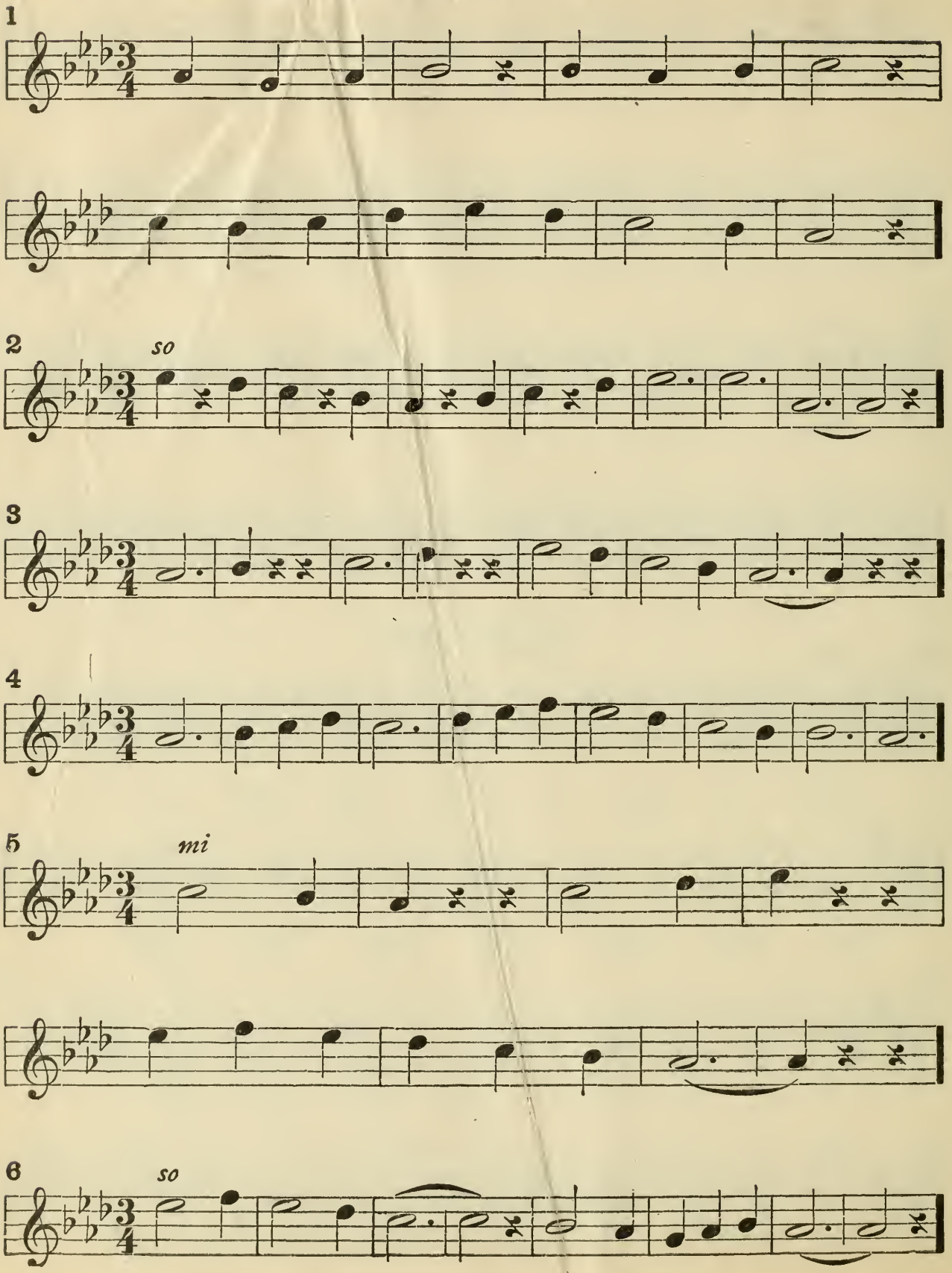
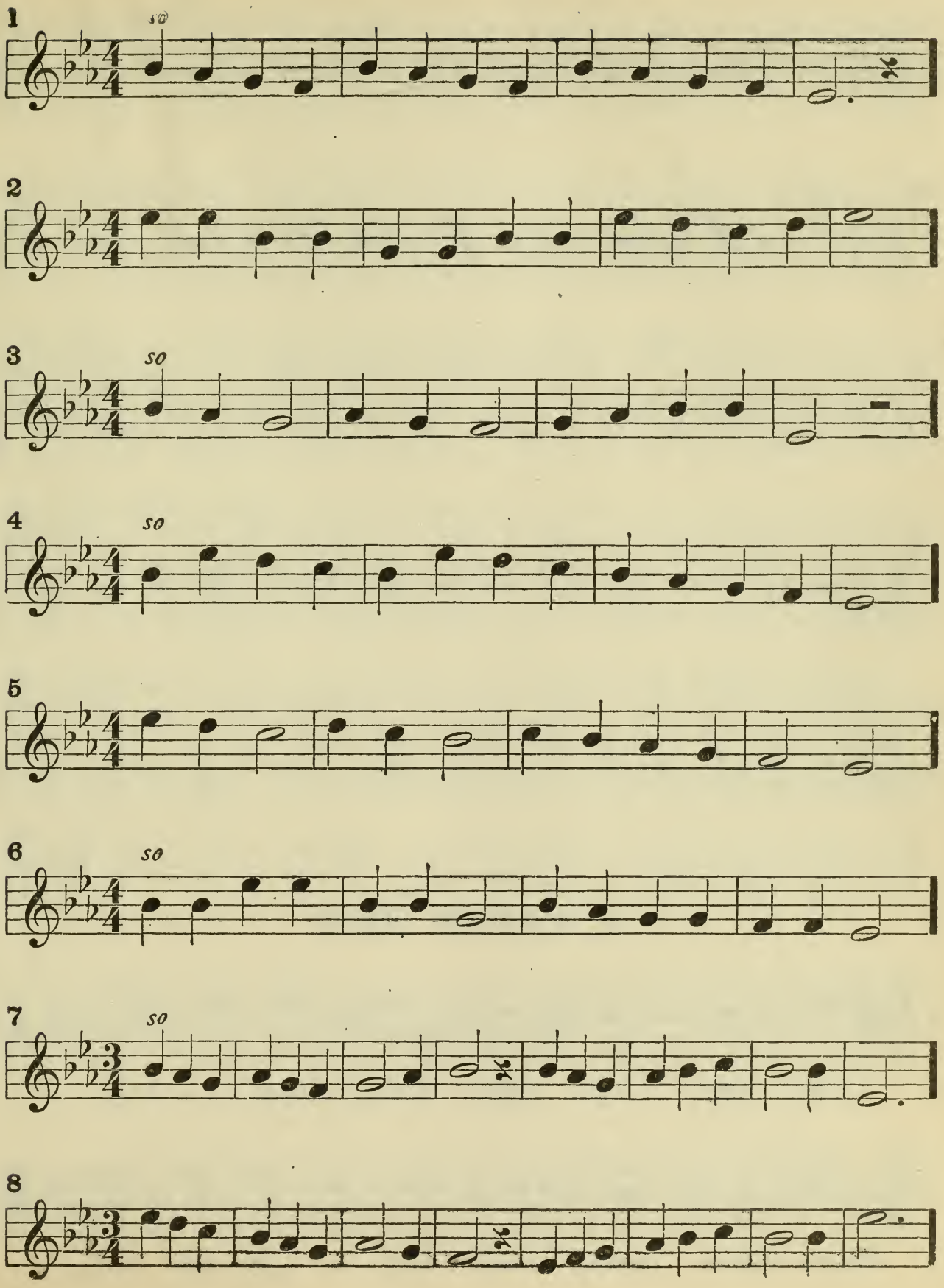




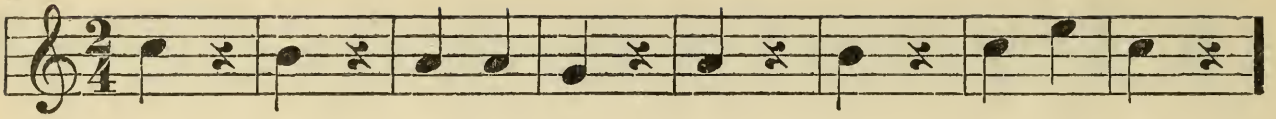

1
so
so
2
so
so
3
mi
4
so
mi

Keep the teeth apart when singing *mi* and *ti*

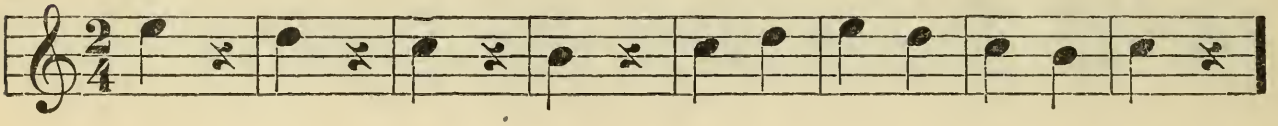



1
so
2
3
so
4
so
5
6
so
7
so
8

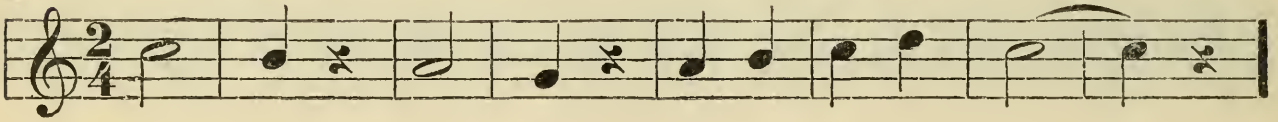
1



2 *mi*



3



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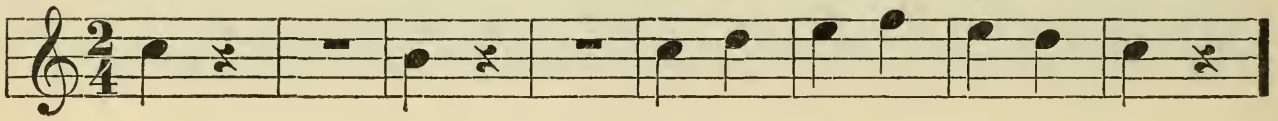

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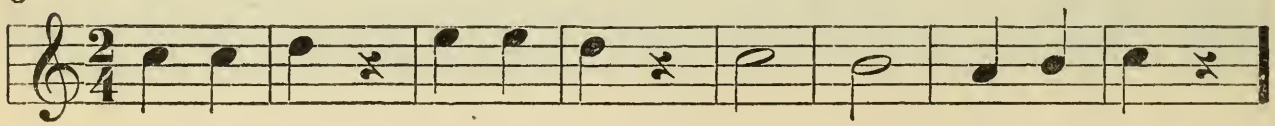
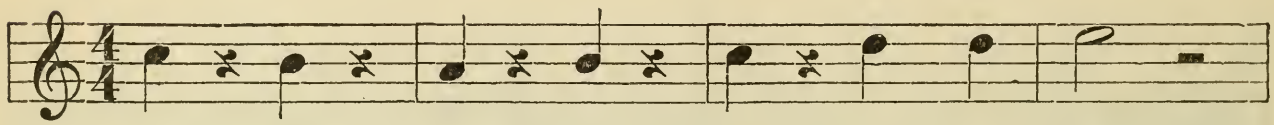
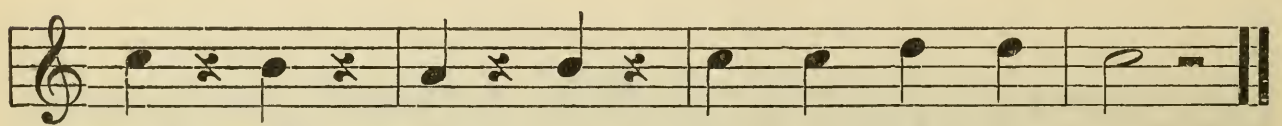


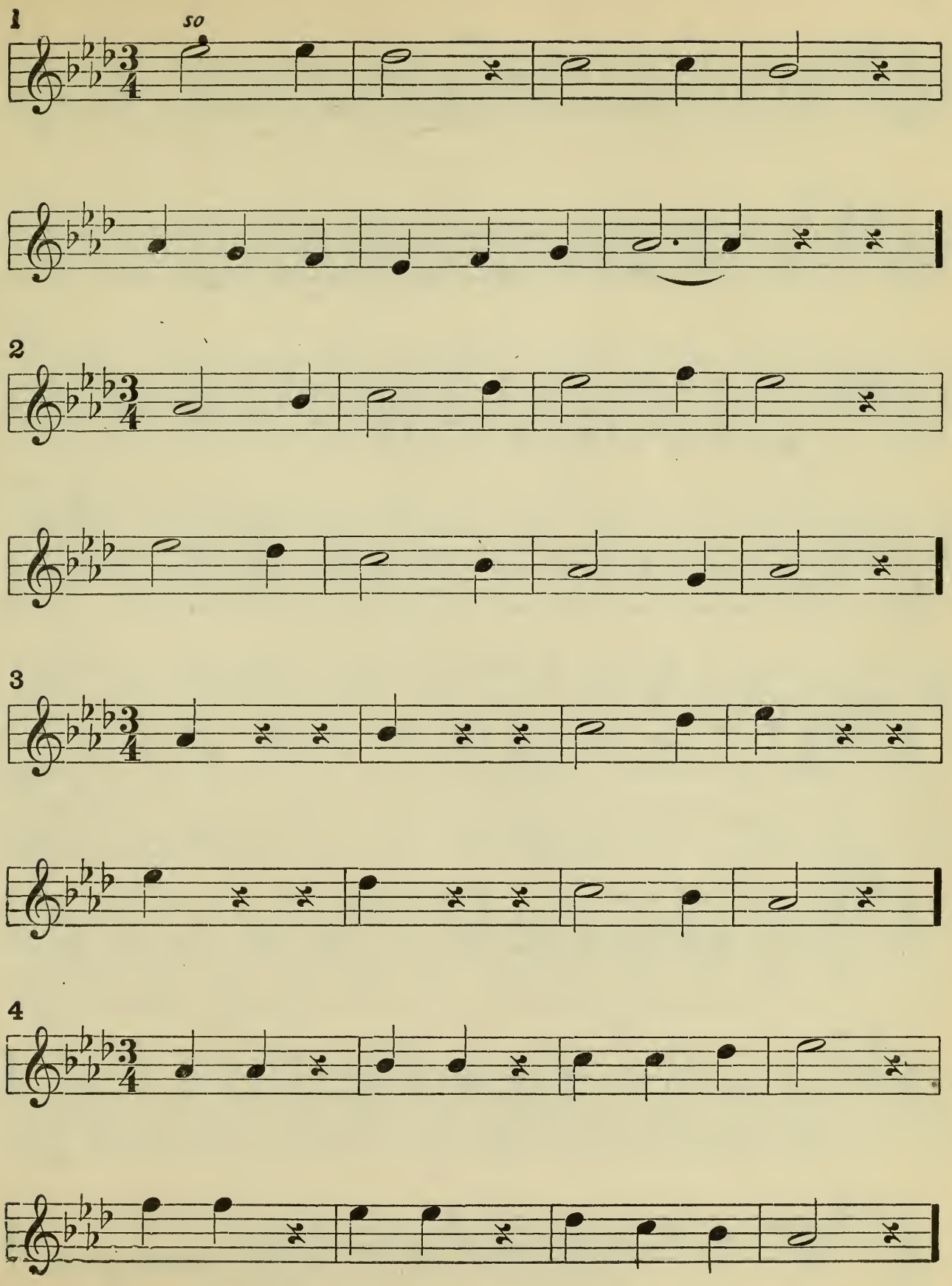
A SOLDIER SONG

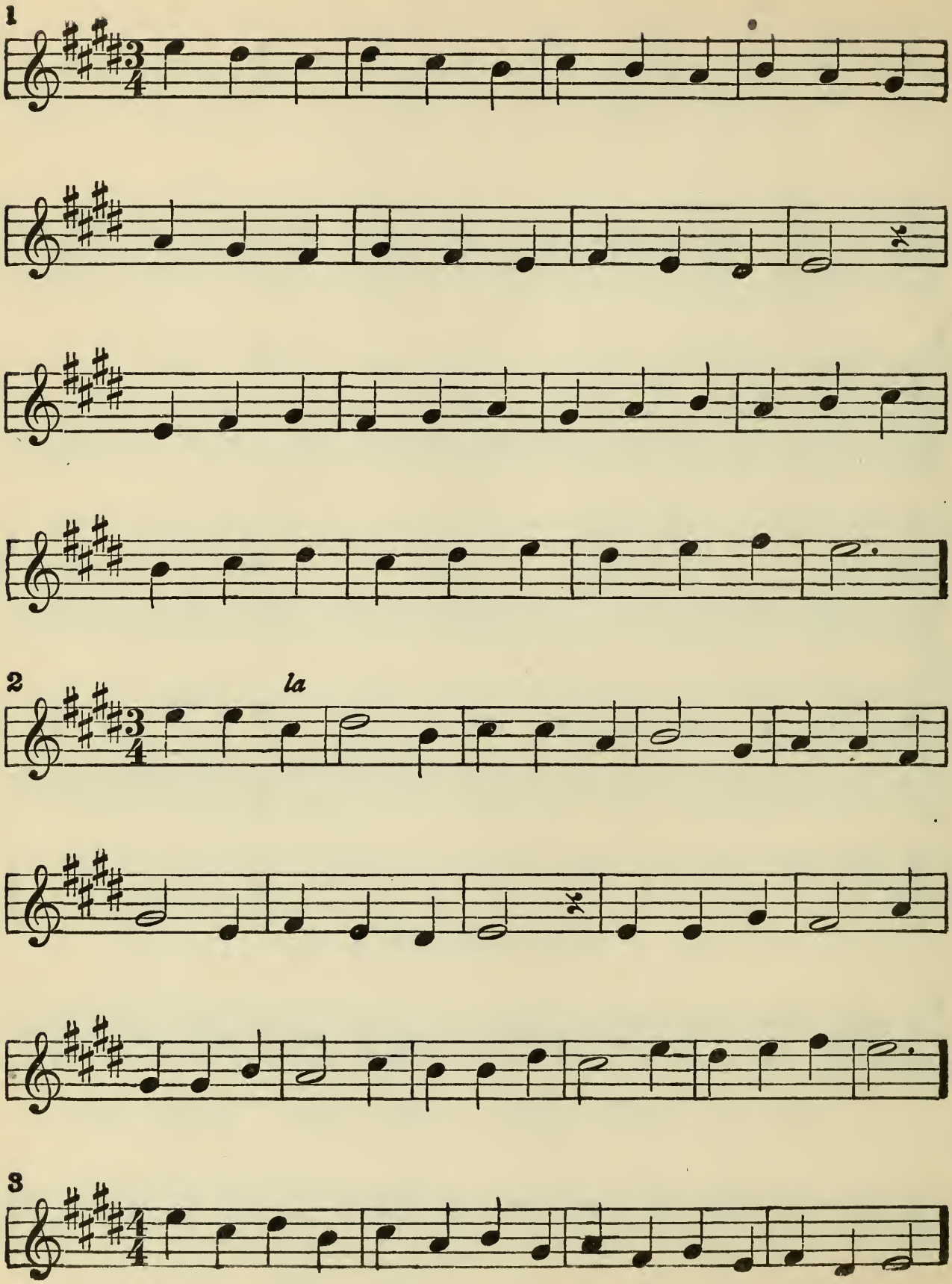


Left, right, left, right, Tramp, tramp a - long:



March, march, march, march, Sing a sol - dier song.


1
so
2
3
4


1
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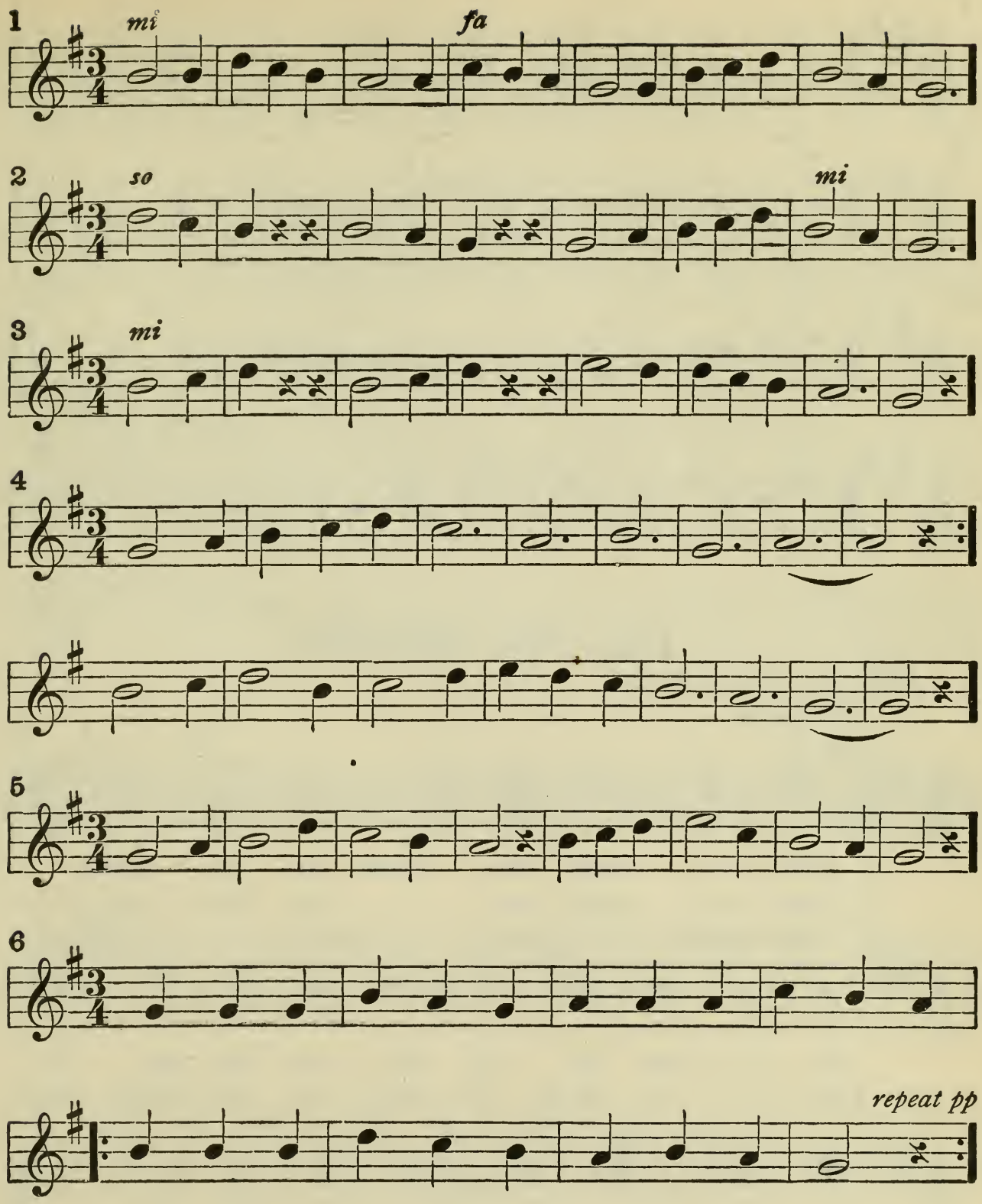
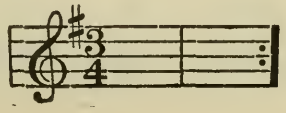
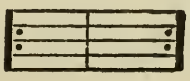
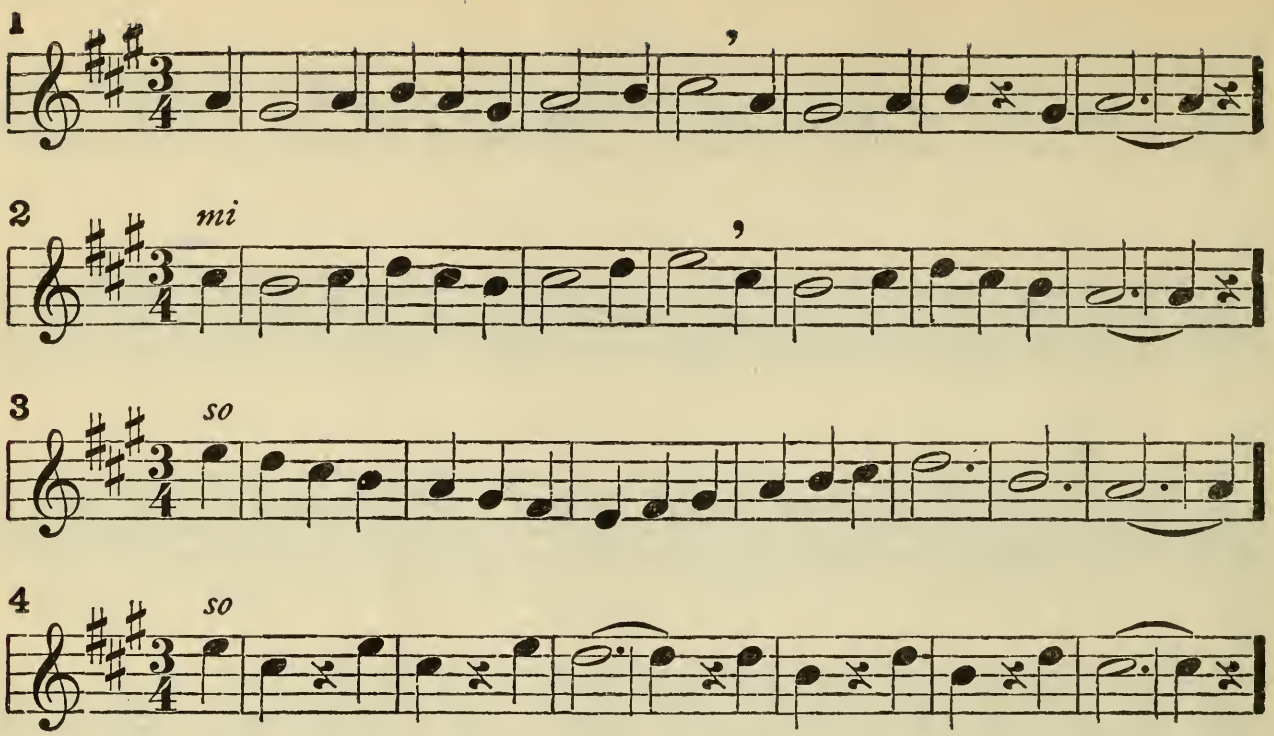
la
3



Repeat sign  or 



THE TWO CUCKOOS

Mabel Hay Barrows–Mussey

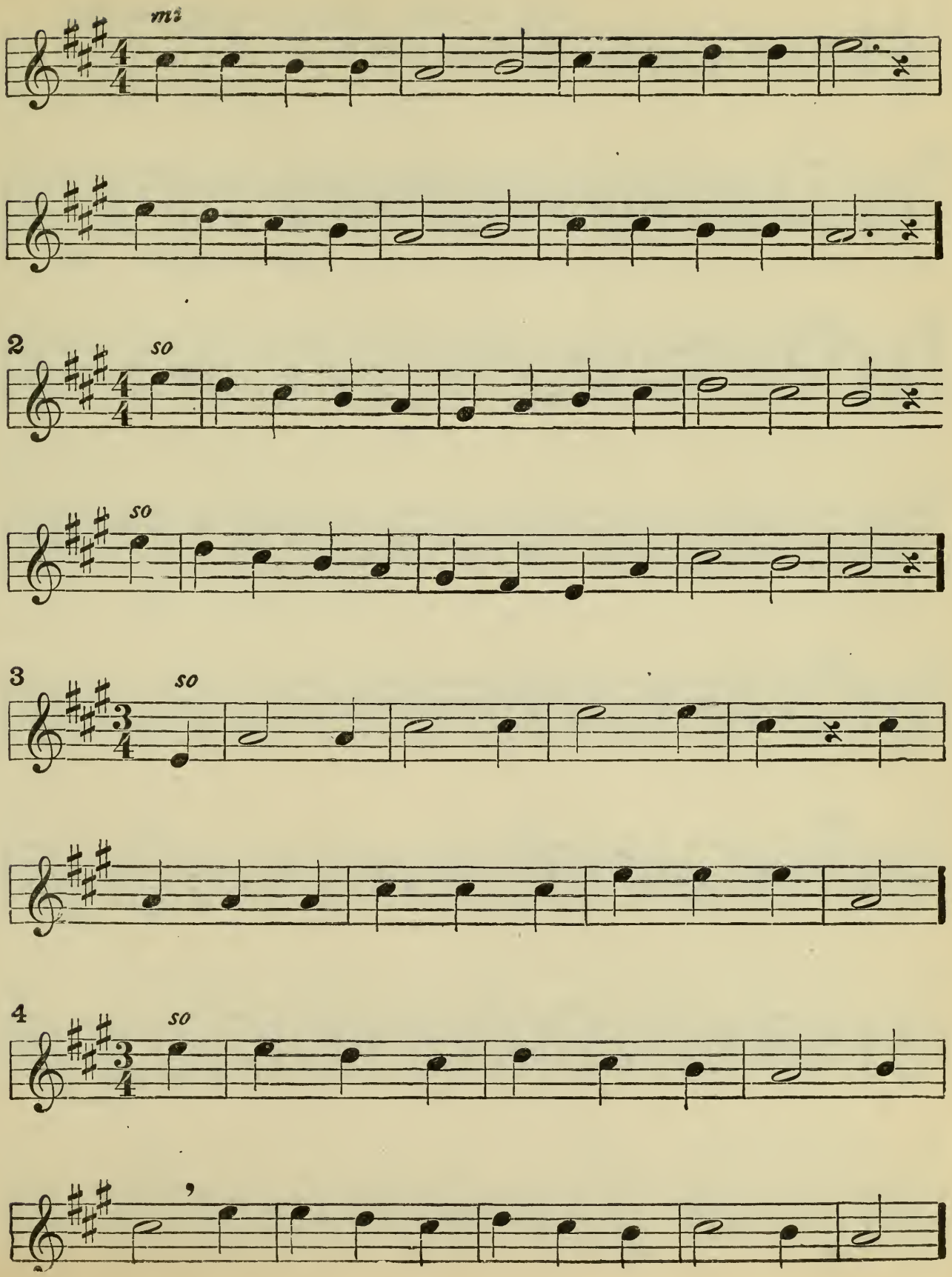
Allegretto

mp so

1. Cuck - oo, cuck - oo lives in the clock;
2. Cuck - oo, cuck - oo, o - ver the seas;

Ev - 'ry hour dai - ly, Out he flies gai - ly:
There no one winds you; There no one minds you:

Cuck - oo, cuck - oo sings in the clock.
Cuck - oo. cuck - oo, up in the trees.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2
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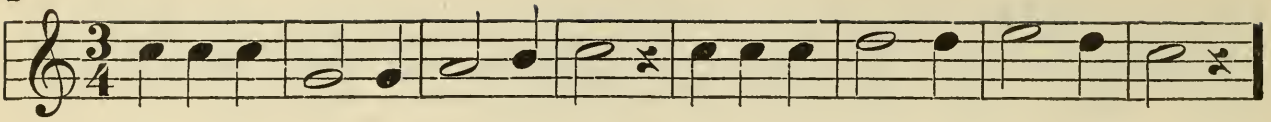
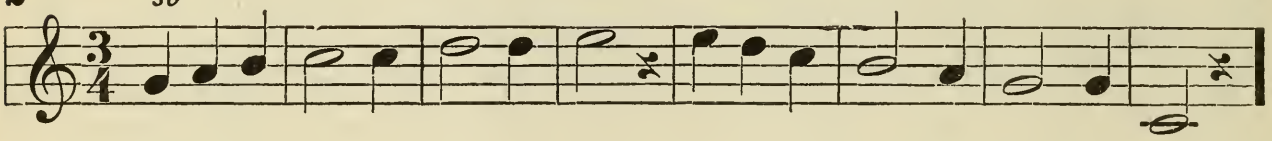
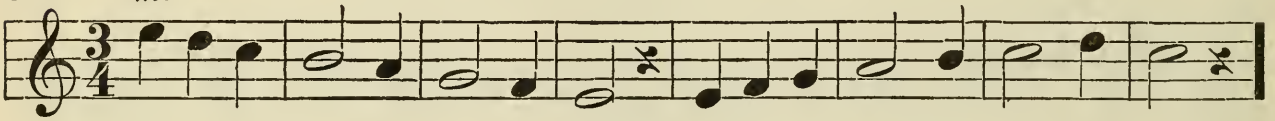
1



2 *so*



3 *mi*



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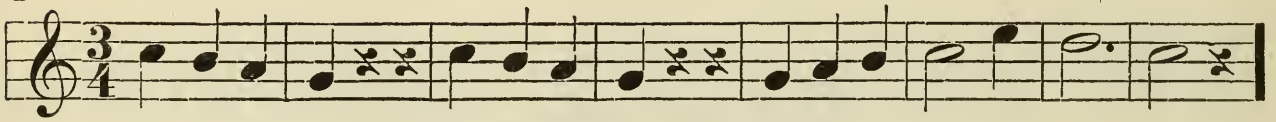
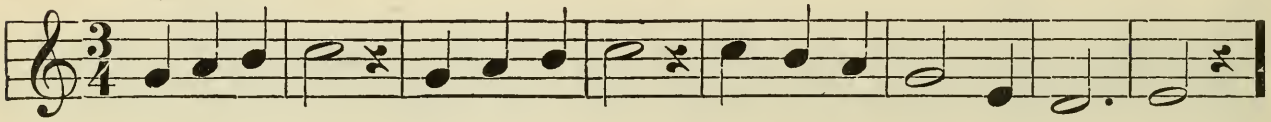
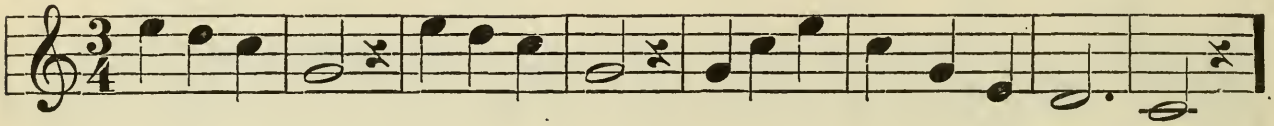


5 *so*



6 *mi*



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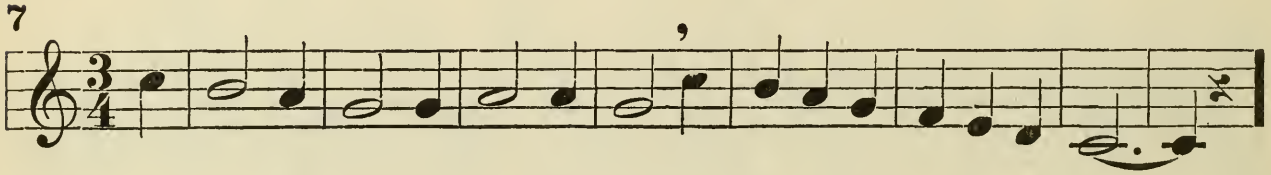
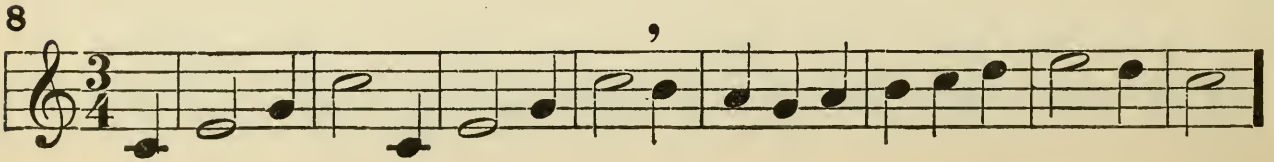
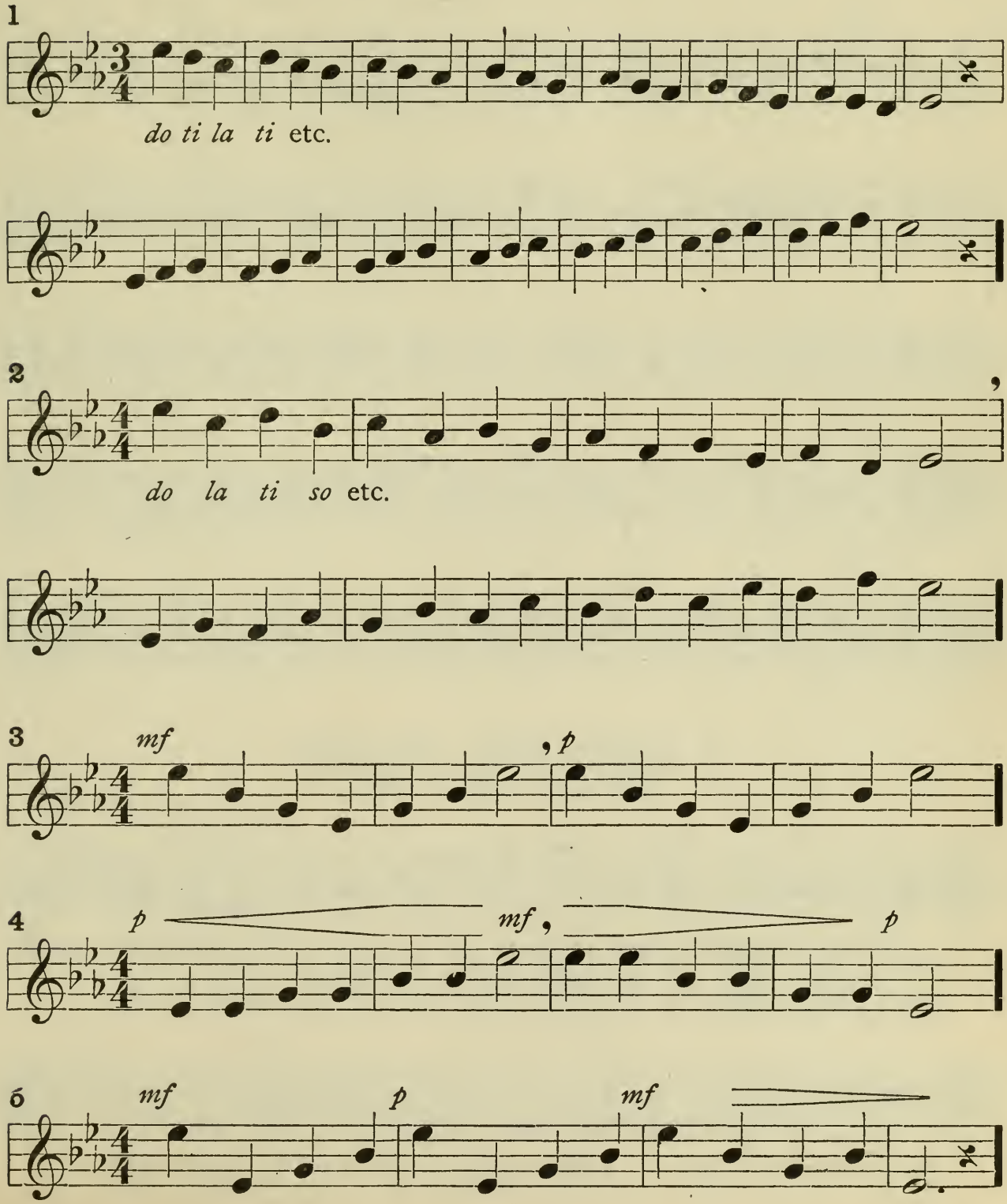


8

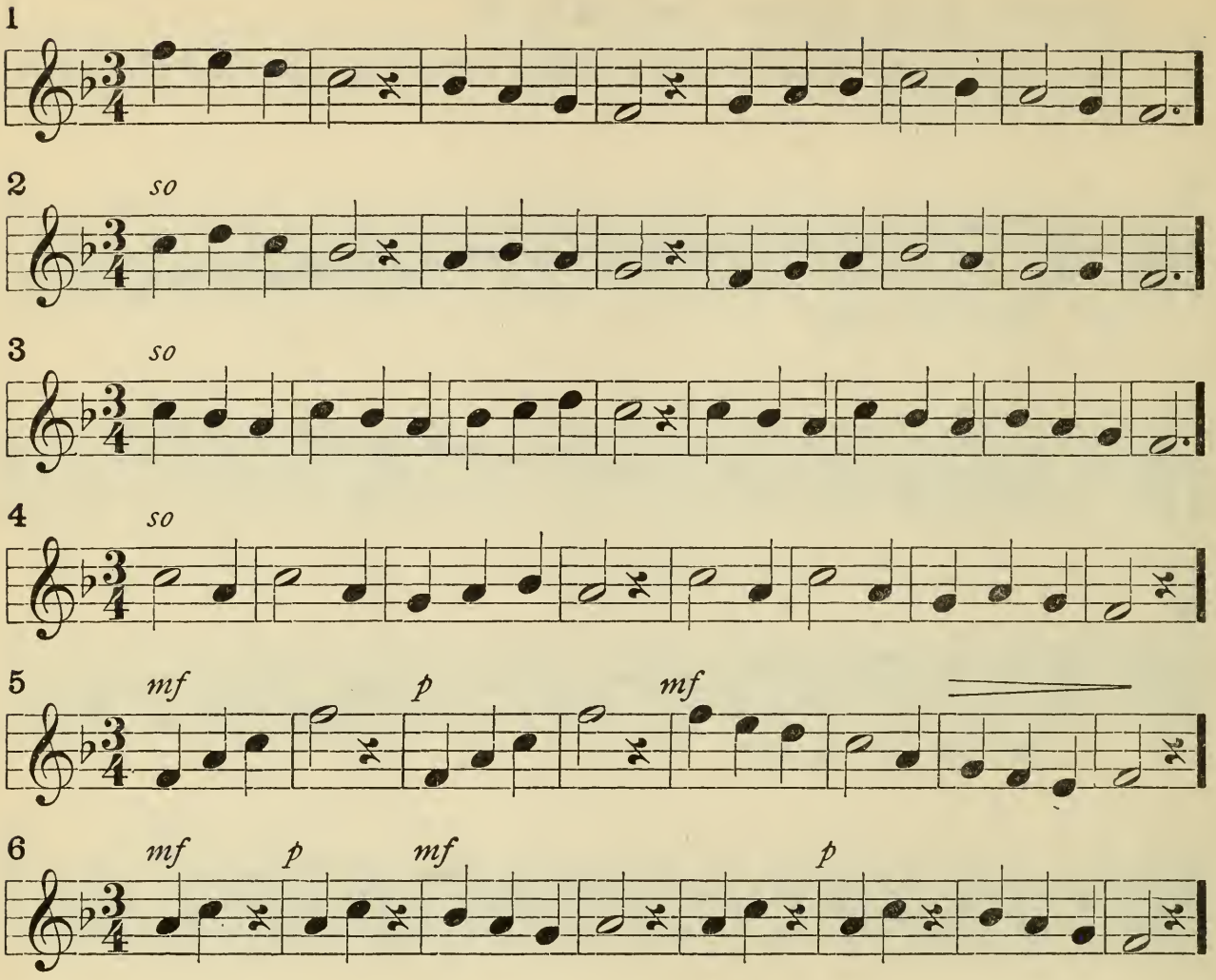


Reference: Manual, Book One, Pages 86 to 88

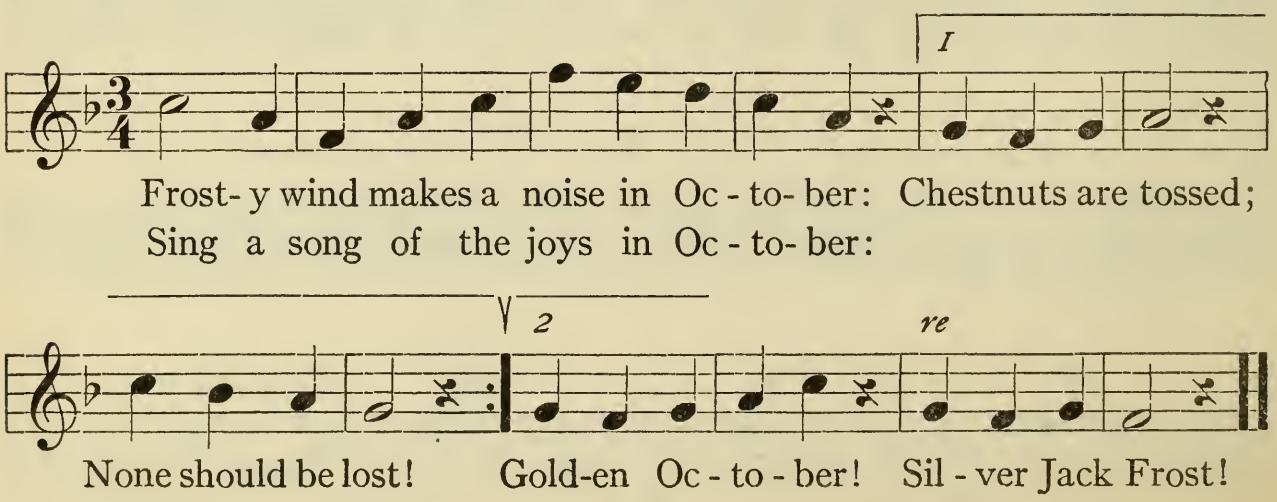
Each pupil should learn to sing numbers **1** and **2** on this page from memory, rapidly and freely

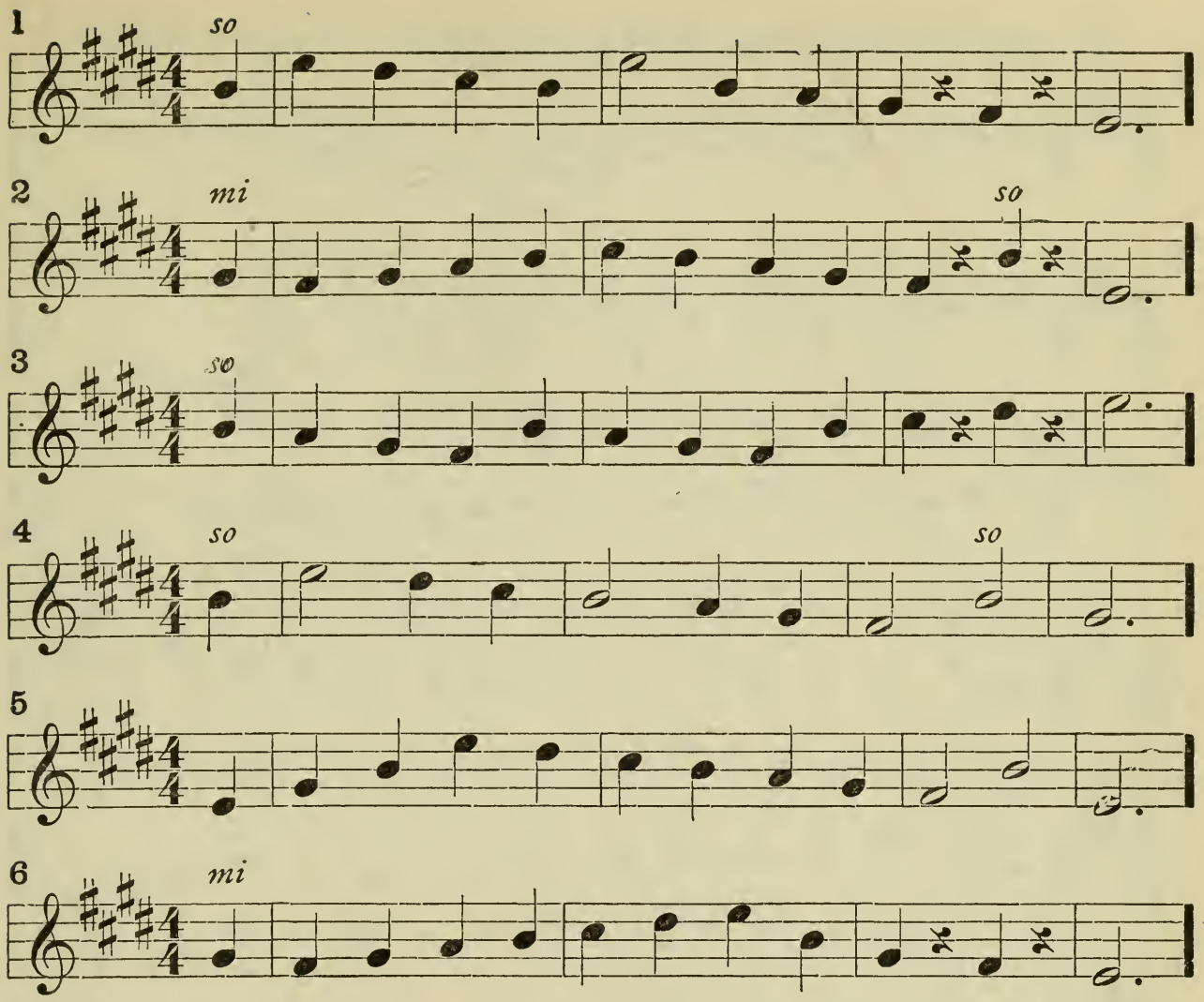


Let the lower jaw drop easily and naturally

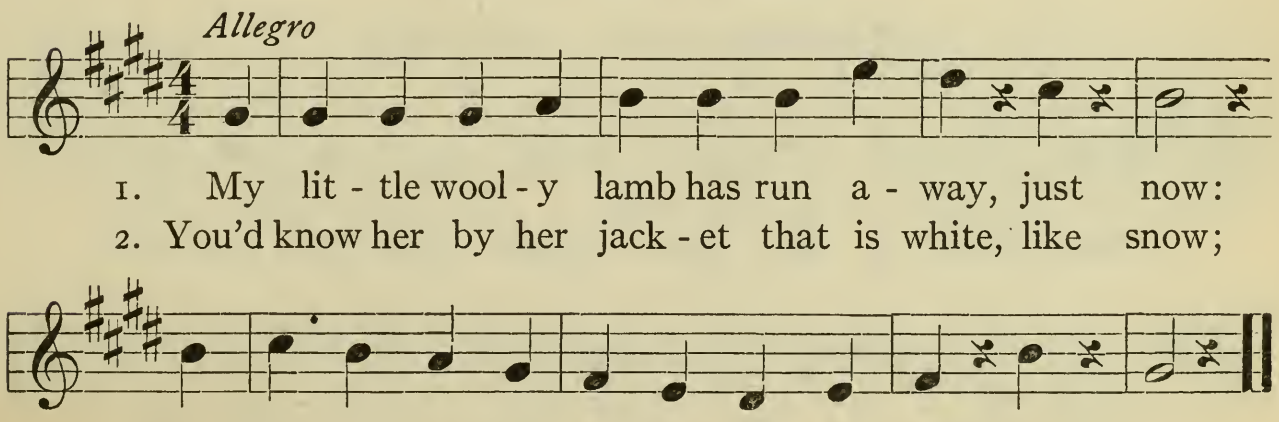


A SONG FOR OCTOBER





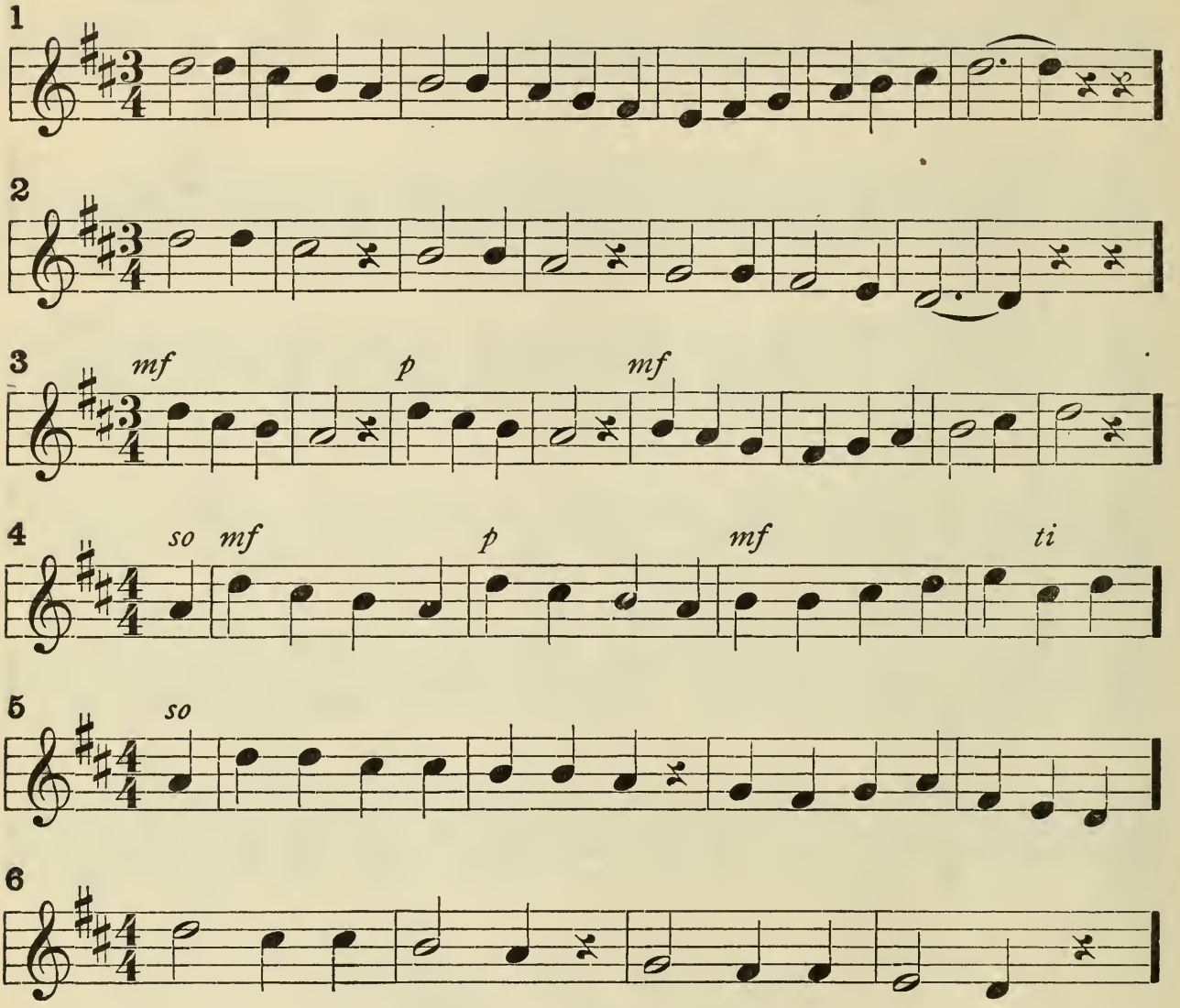
THE LOST LAMB



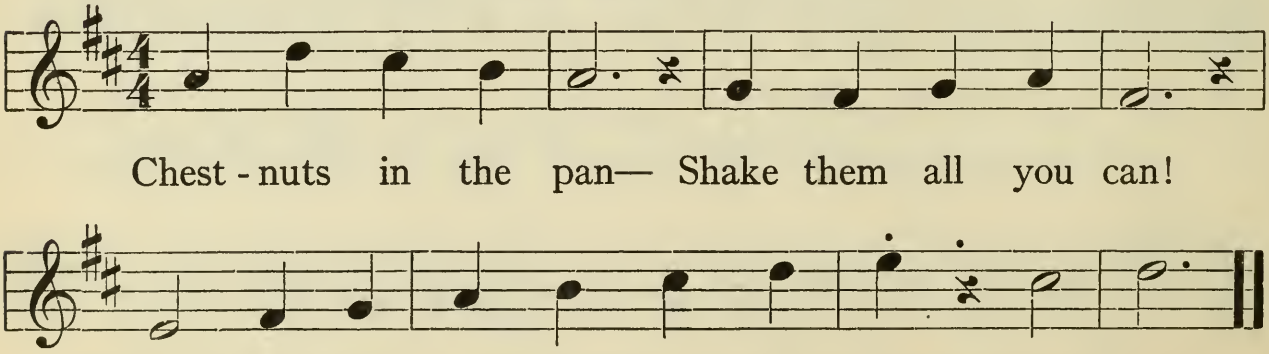
1. My lit - tle wool - y lamb has run a - way, just now:
2. You'd know her by her jack - et that is white, like snow;

She wandered from the pas-ture, but I don't know how.
If you should ev - er find her, won't you let me know?

The mouth, while singing, should be oval-shaped, thus (), and not ○.

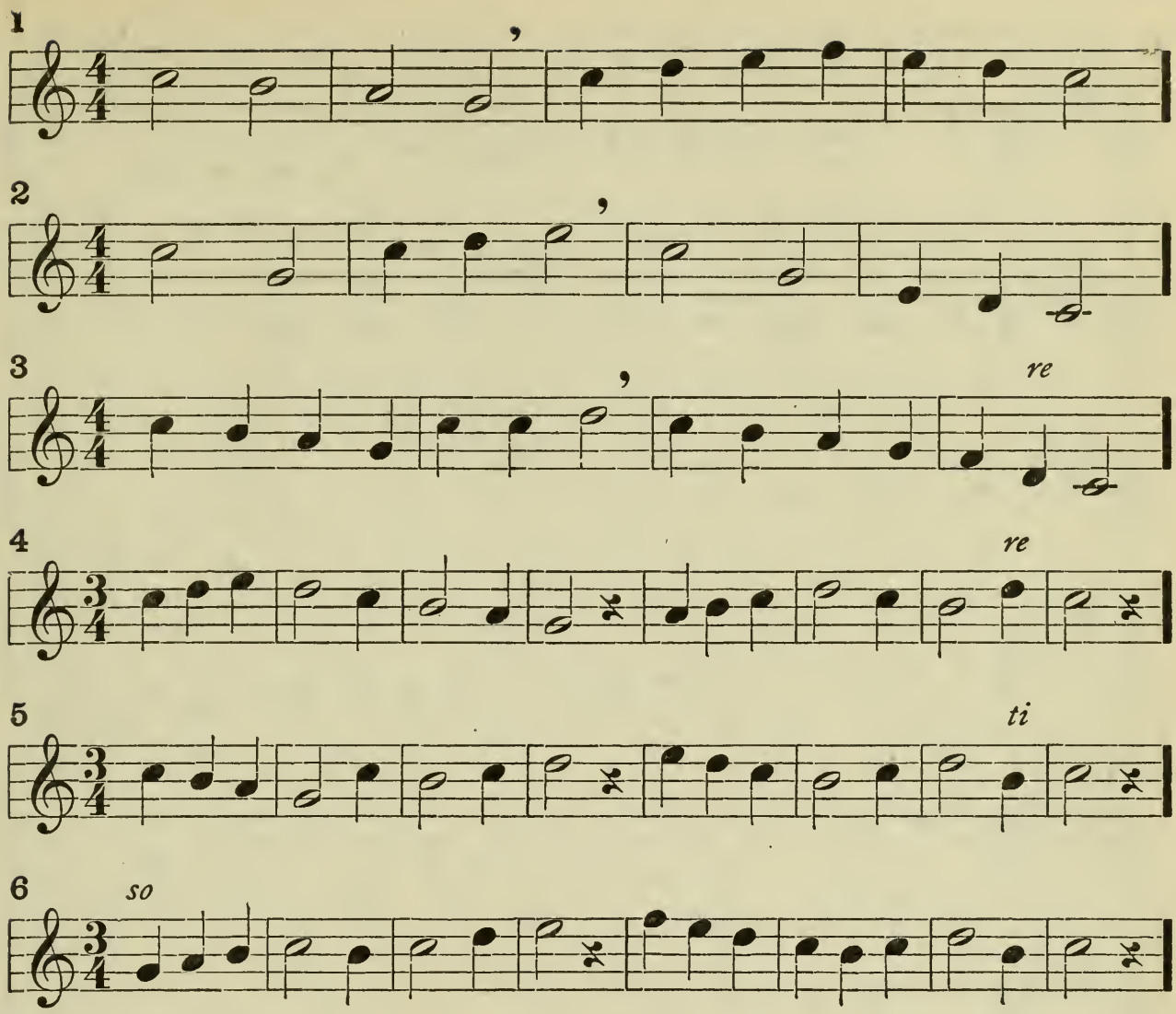


HOPPERS AND POPPERS

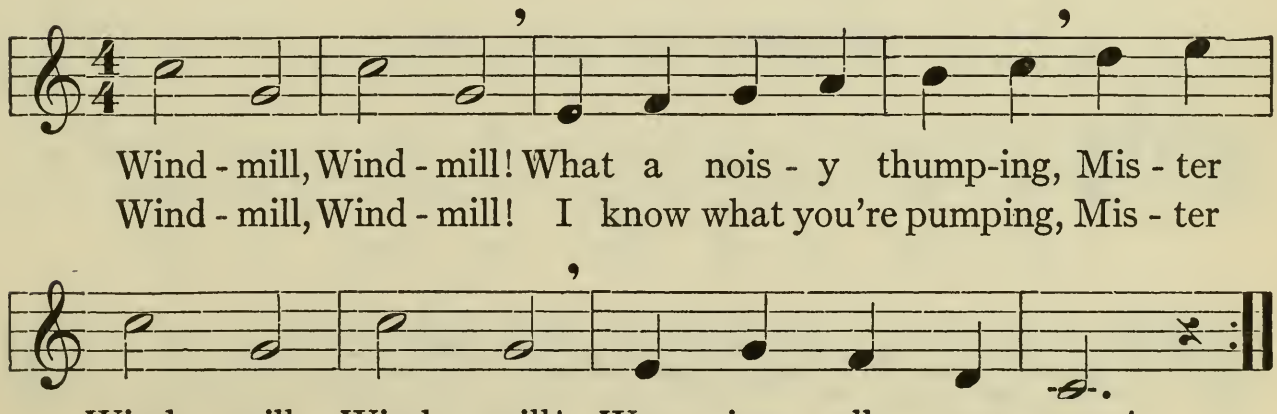


Chest - nuts in the pan— Shake them all you can!

"Corn's in the pop - per!" Says the pop - corn man.



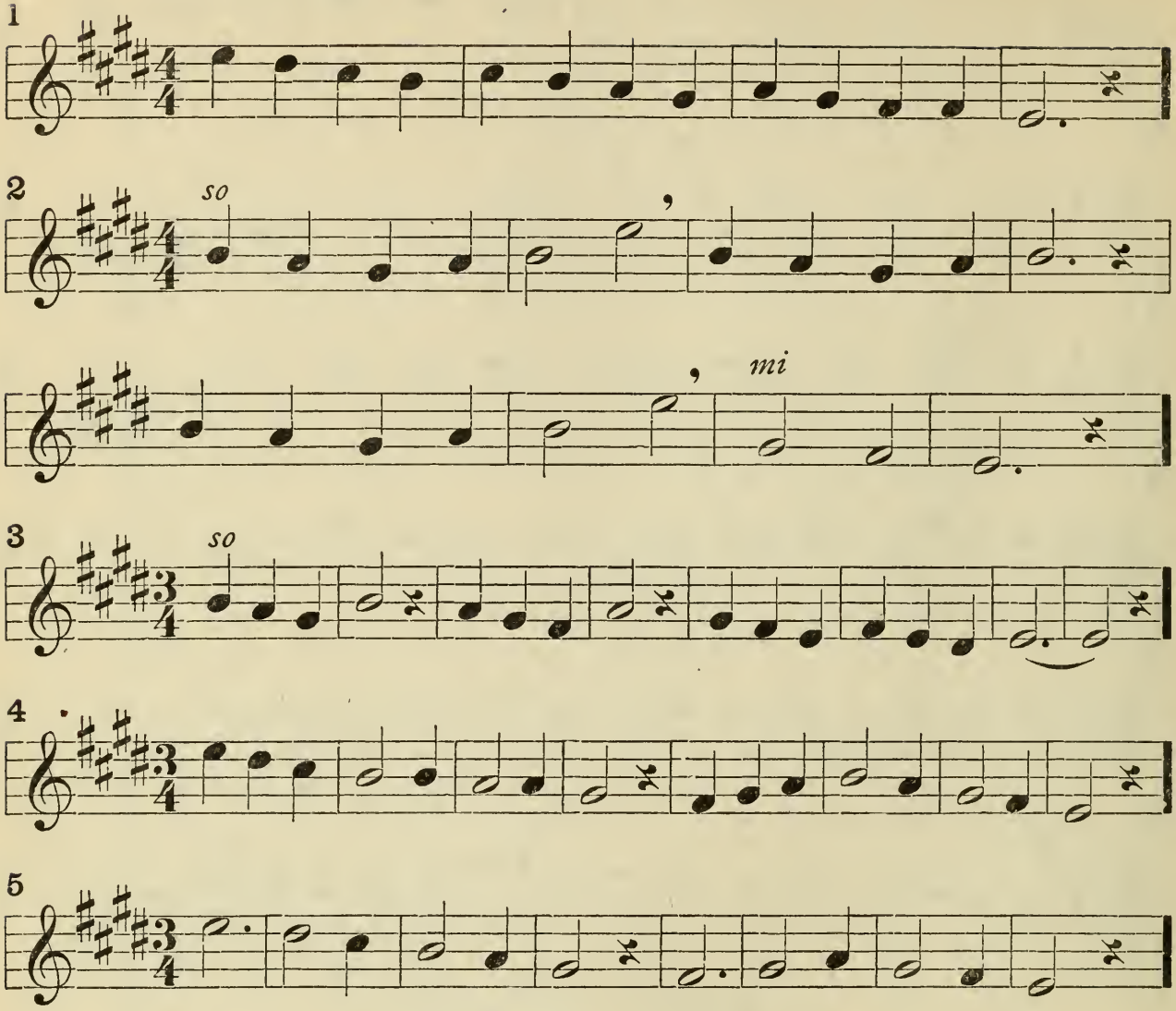
MISTER WINDMILL



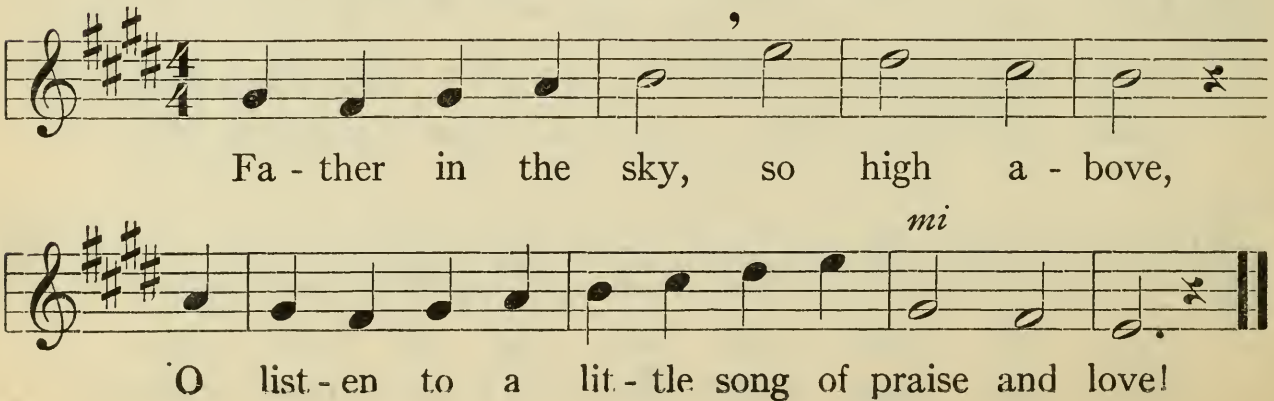
Wind - mill, Wind - mill! What a nois - y thump-ing, Mis - ter
Wind - mill, Wind - mill! I know what you're pumping, Mis - ter

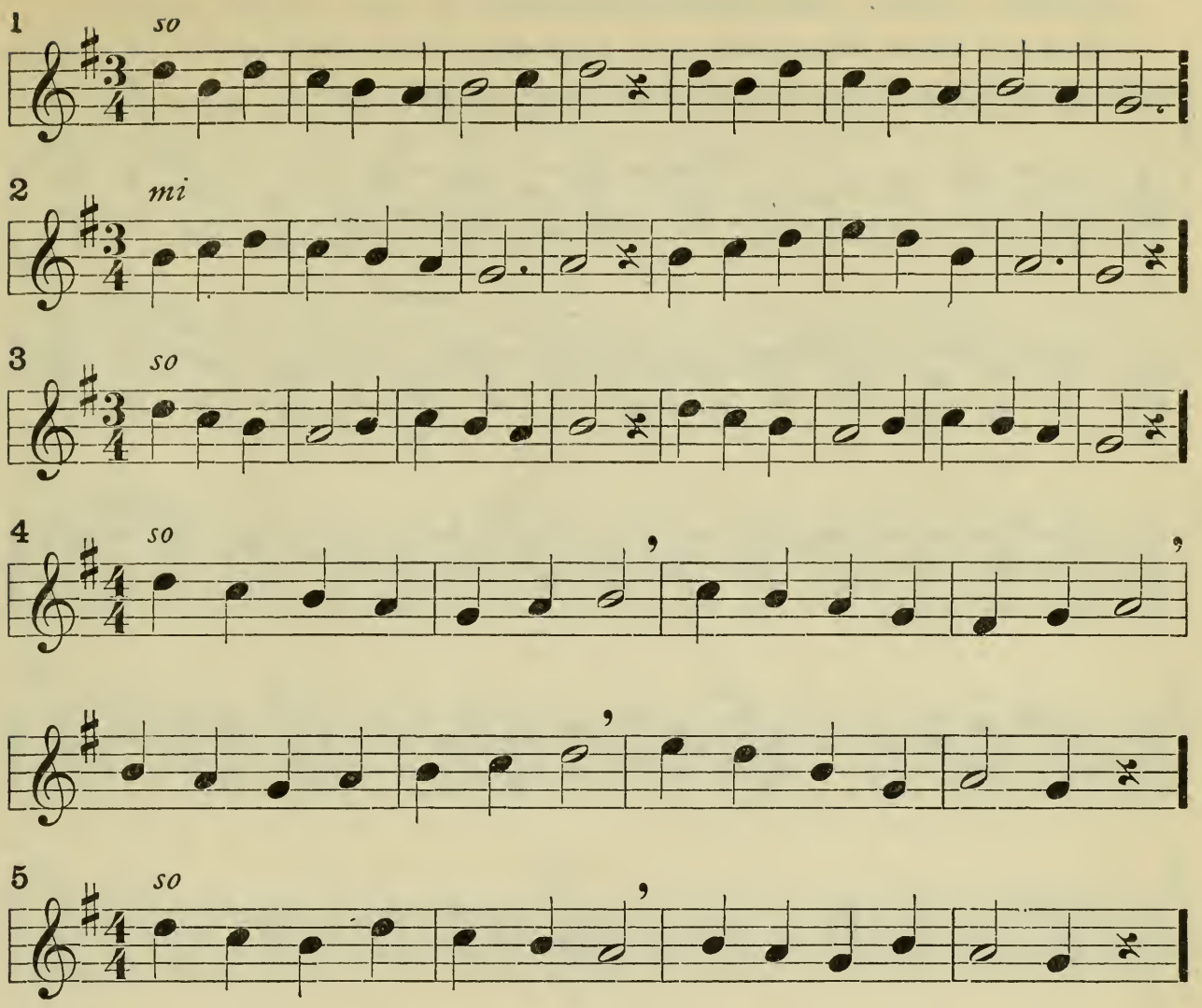
Wind - mill, Wind - mill! Wav - ing all your arms!
Wind - mill, Wind - mill! Wa - ter for the farms.

Always sing the light, "loo" tone

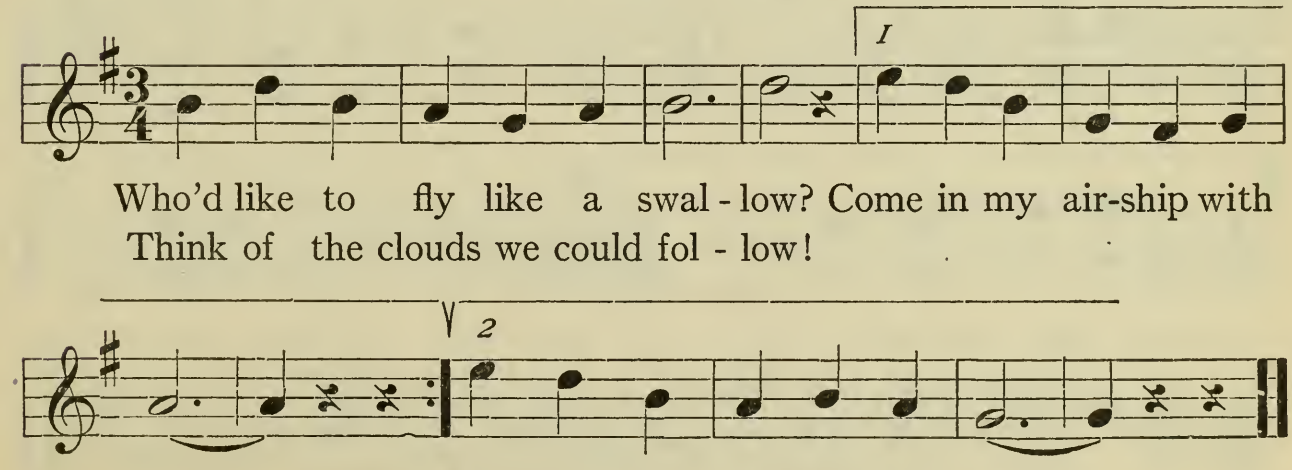


FATHER IN THE SKY





A FREE RIDE

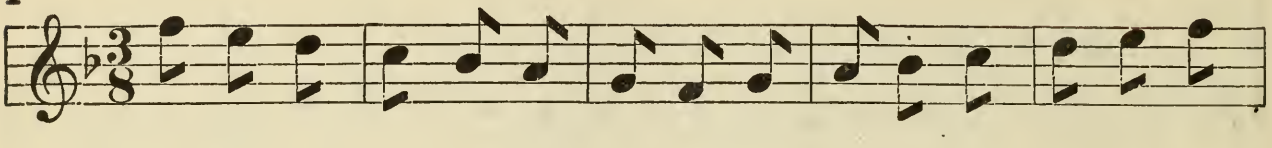


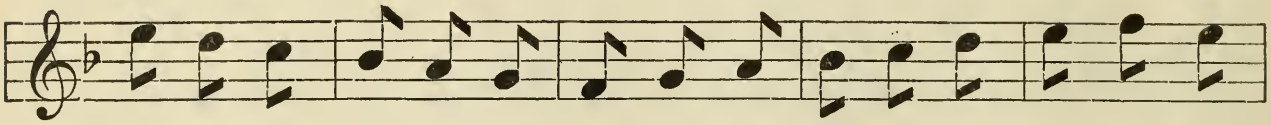
Who'd like to fly like a swal - low? Come in my air-ship with me; . . .
Think of the clouds we could fol - low!
Ride on my aer - o - plane, *free!* . .

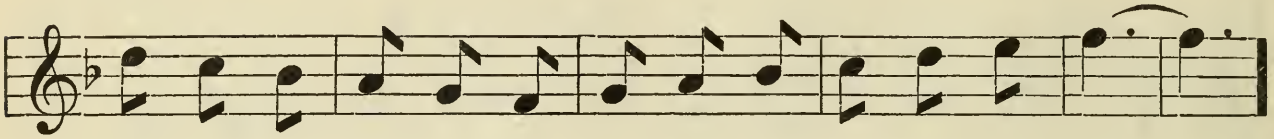
Reference: Manual, Book One, Pages 88 to 91

Sing the scale, descending and ascending, with each of the following rhythms, until the accent falls upon the upper *do* as in No. 1.

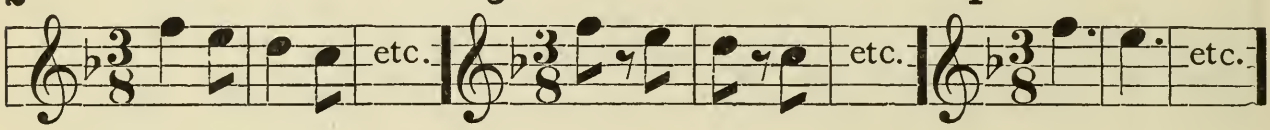
1



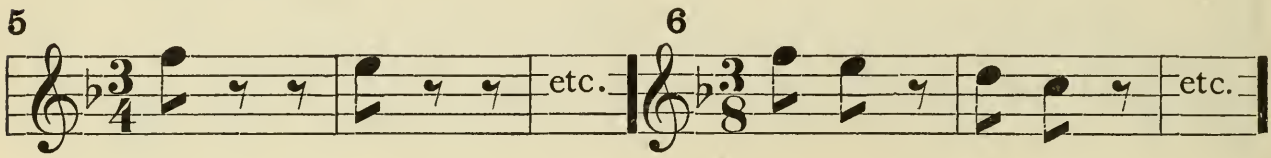




2 3 4

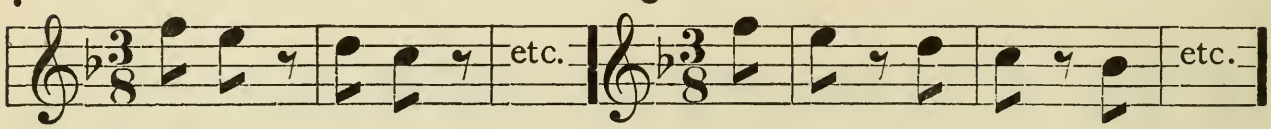


5 6

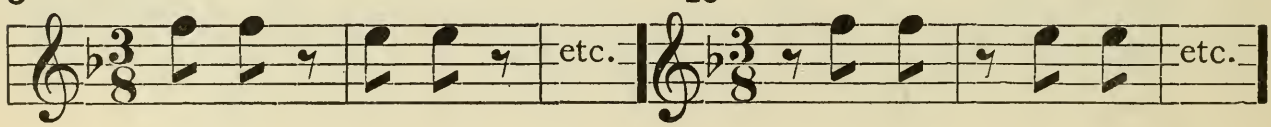


When will the accent fall upon the upper *do* in Nos. 7, 8, and 10?

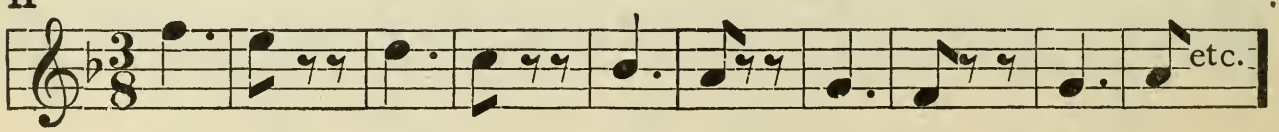
7 8



9 10

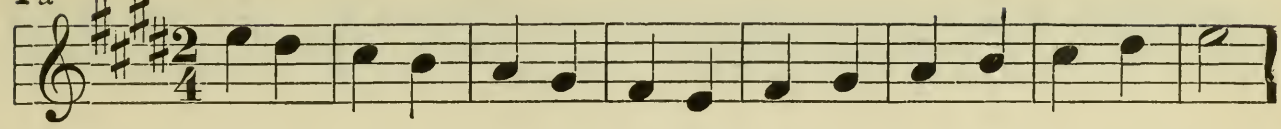


11

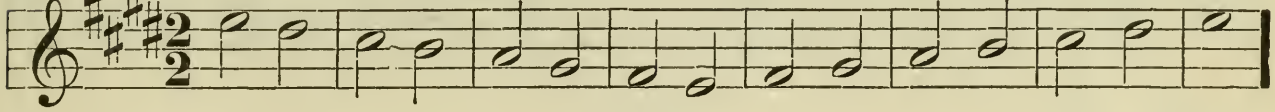


Reference: Manual, Book One, Pages 53, 77, 82, 89

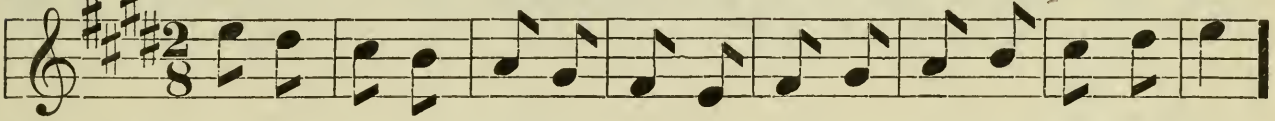
1a



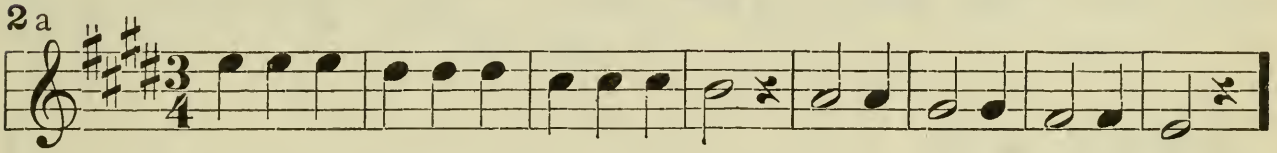
1b



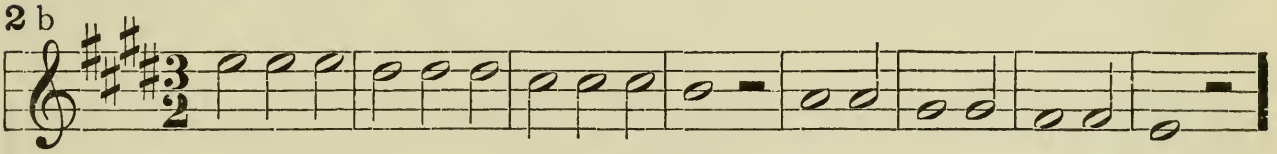
1c



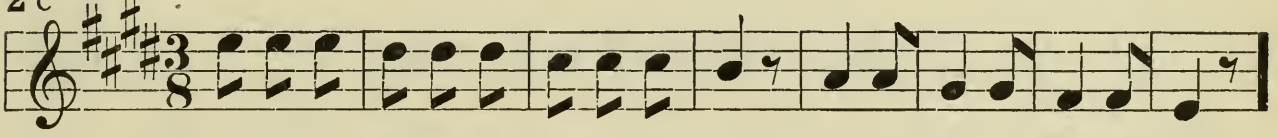
2a



2b



2c



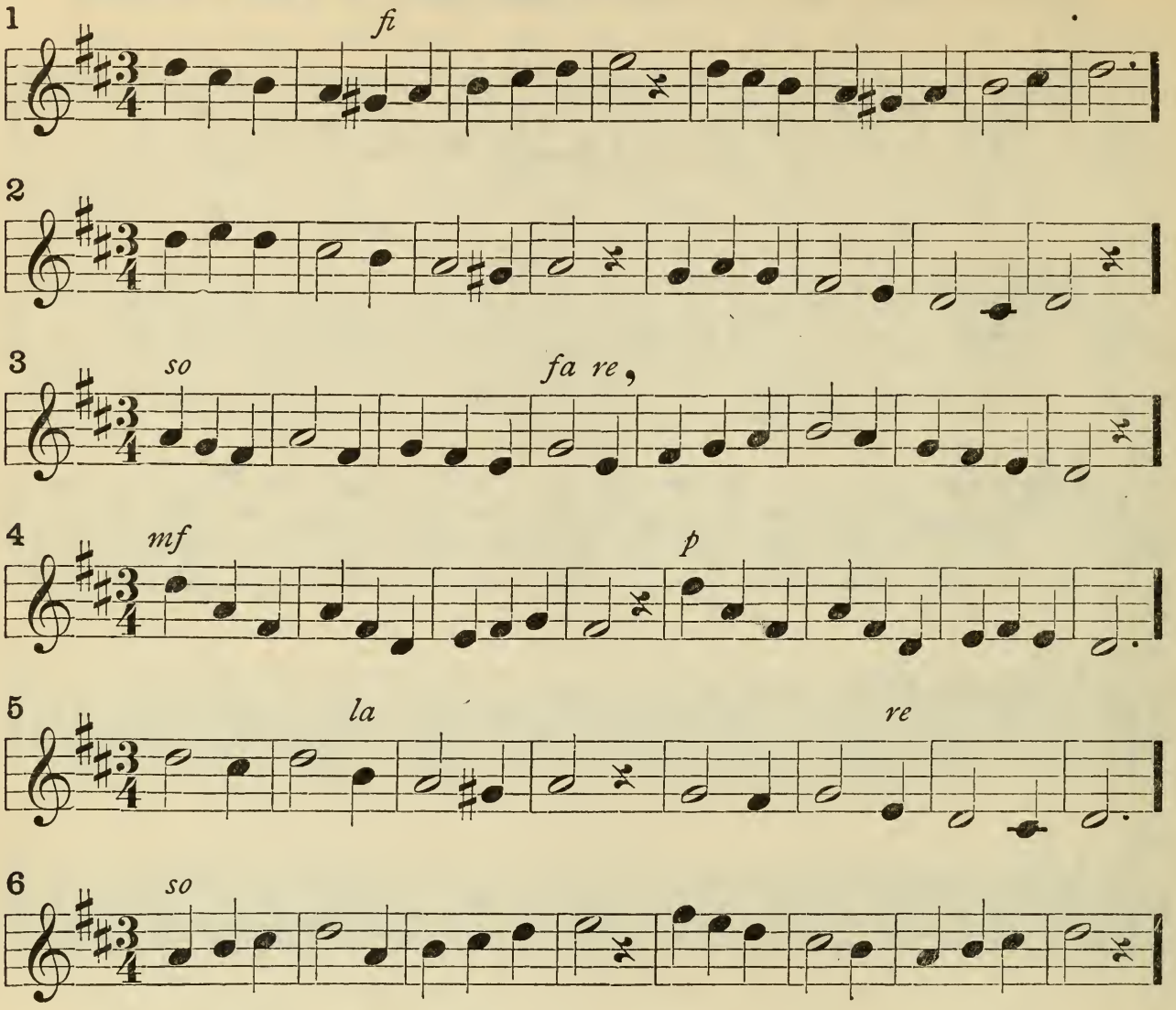
$\frac{2}{4}$ Measure signature. The upper figure says, "There are two beats in the measure." The lower figure says, "A quarter note has one beat."

♪ Eighth note 𝄾 Eighth rest

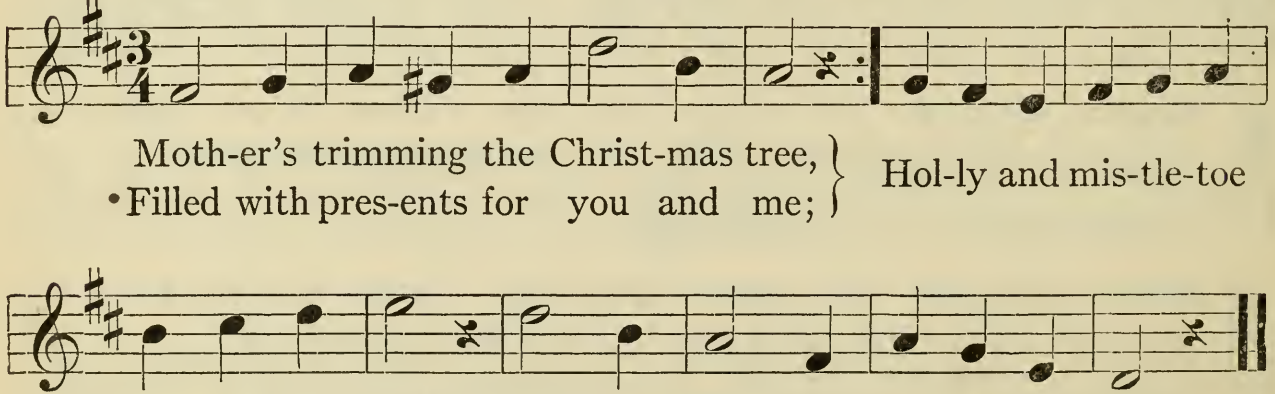
$\frac{3}{2}$ Measure signature. The upper figure says, "There are three beats in a measure." The lower figure says, "A half note has one beat."

$\frac{3}{8}$ The lower figure says, "An eighth note has one beat."

Reference : **Manual, Book One, Page 92**

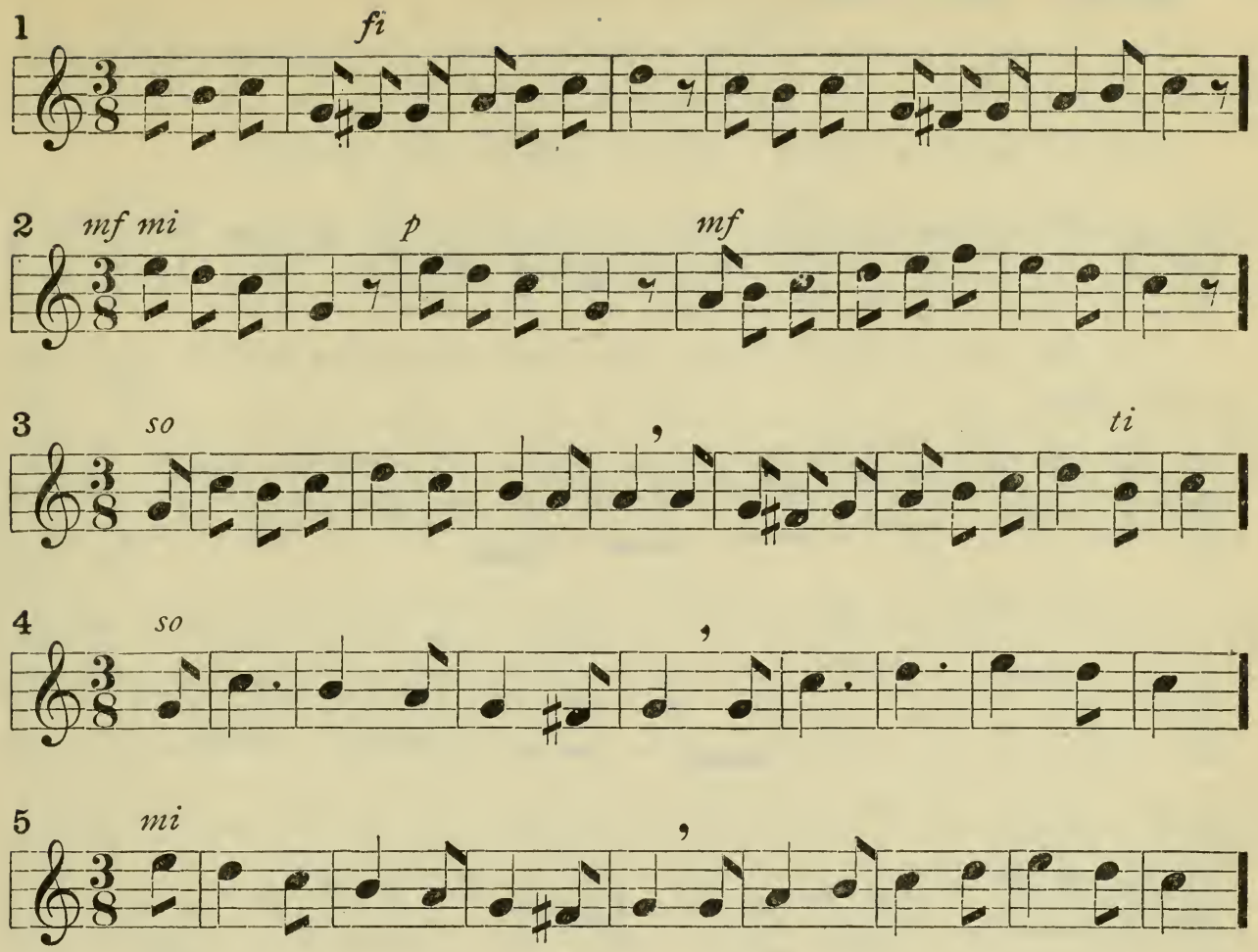


THE CHRISTMAS TREE

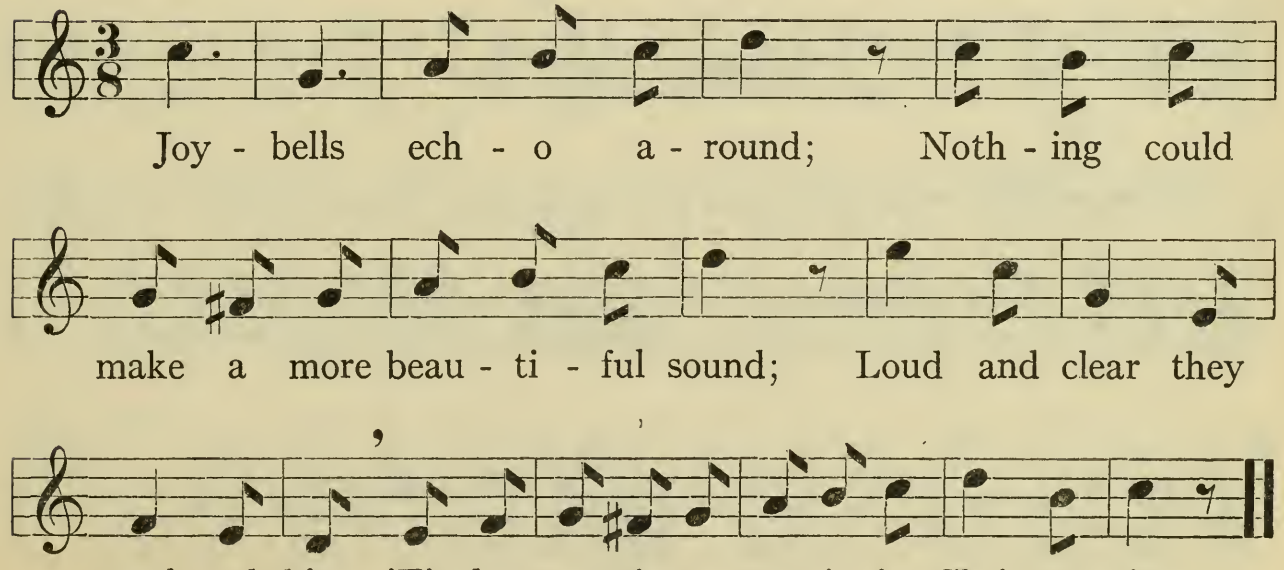


Moth-er's trimming the Christ-mas tree,
Filled with pres-ents for you and me;
Hol-ly and mis-tle-toe

hang on the wall; Christ-mas Eve is mer- ry for all.


1
fi
2
mf mi
p
mf
3
so
ti
4
so
5
mi

JOY BELLS


Joy - bells ech - o a - round; Noth - ing could
make a more beau - ti - ful sound; Loud and clear they
peal and chime; 'Tis the mer-ri - est mu-sic for Christmas time.

Reference : Manual, Book One, Pages 100 and 101

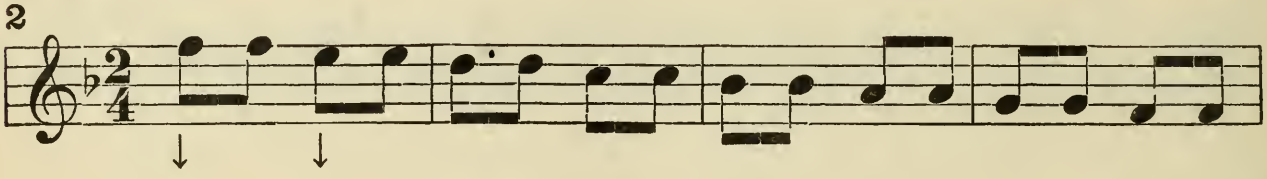
Sing the scale, descending and ascending, with the following rhythms until the accent falls upon the upper *do* as in Nos. 1 and 2.

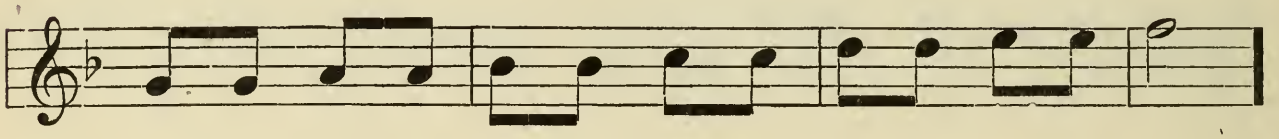
Beat the measure steadily ; only two beats in each measure.

1

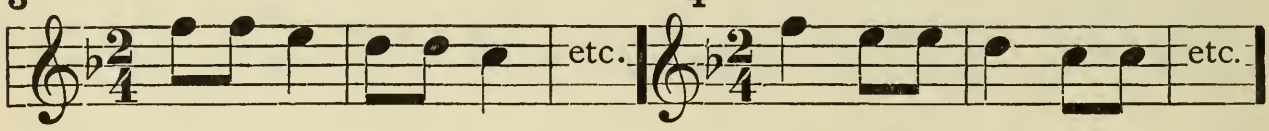
The first tone is sung *with* the first beat; the second tone is sung *after* the first beat.

2





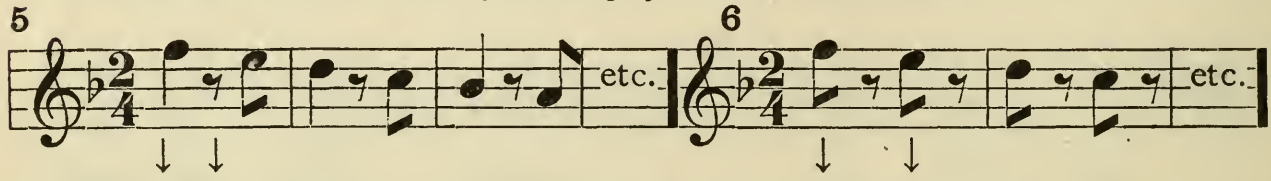
3



4

The second tone in No. 5 is sung *after* the second beat.

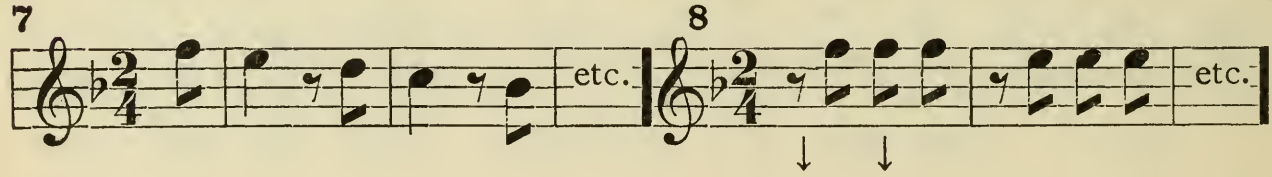
5



6

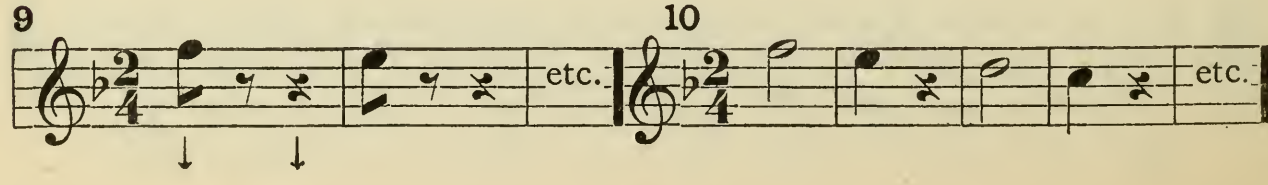
When will the accent fall upon the upper *do* in Nos. 7 and 8 ?

7

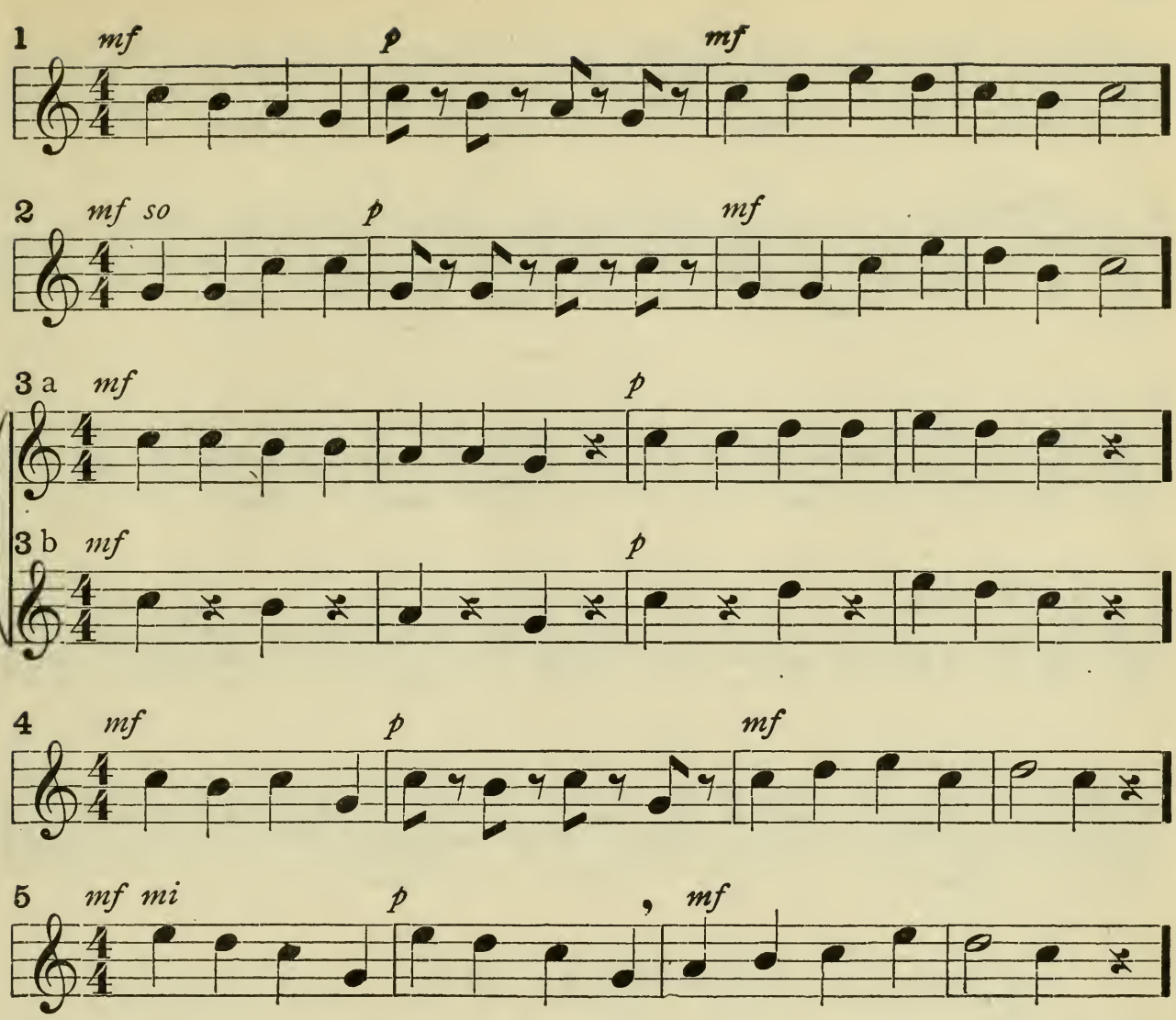


8

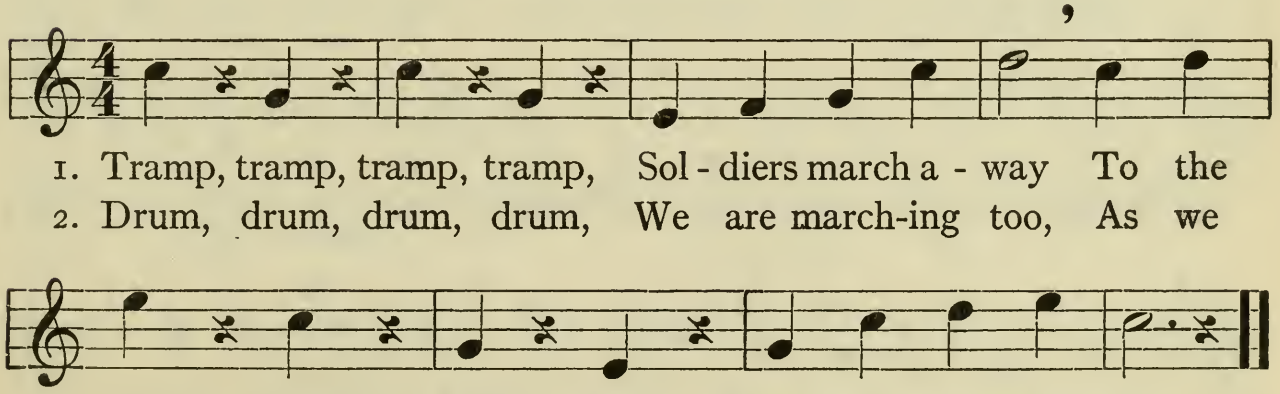
9



10



A PROCESSION



1. Tramp, tramp, tramp, tramp, Sol - diers march a - way To the toot, toot, toot, toot; Brass - y bu - gles play.
2. Drum, drum, drum, drum, We are march-ing too, As we shout, shou shout, shout, "Cheer the Boys in Blue!"

1

2 *mi*

3

4 *mi* FINE

D.C.

SLUMBER TIME

p

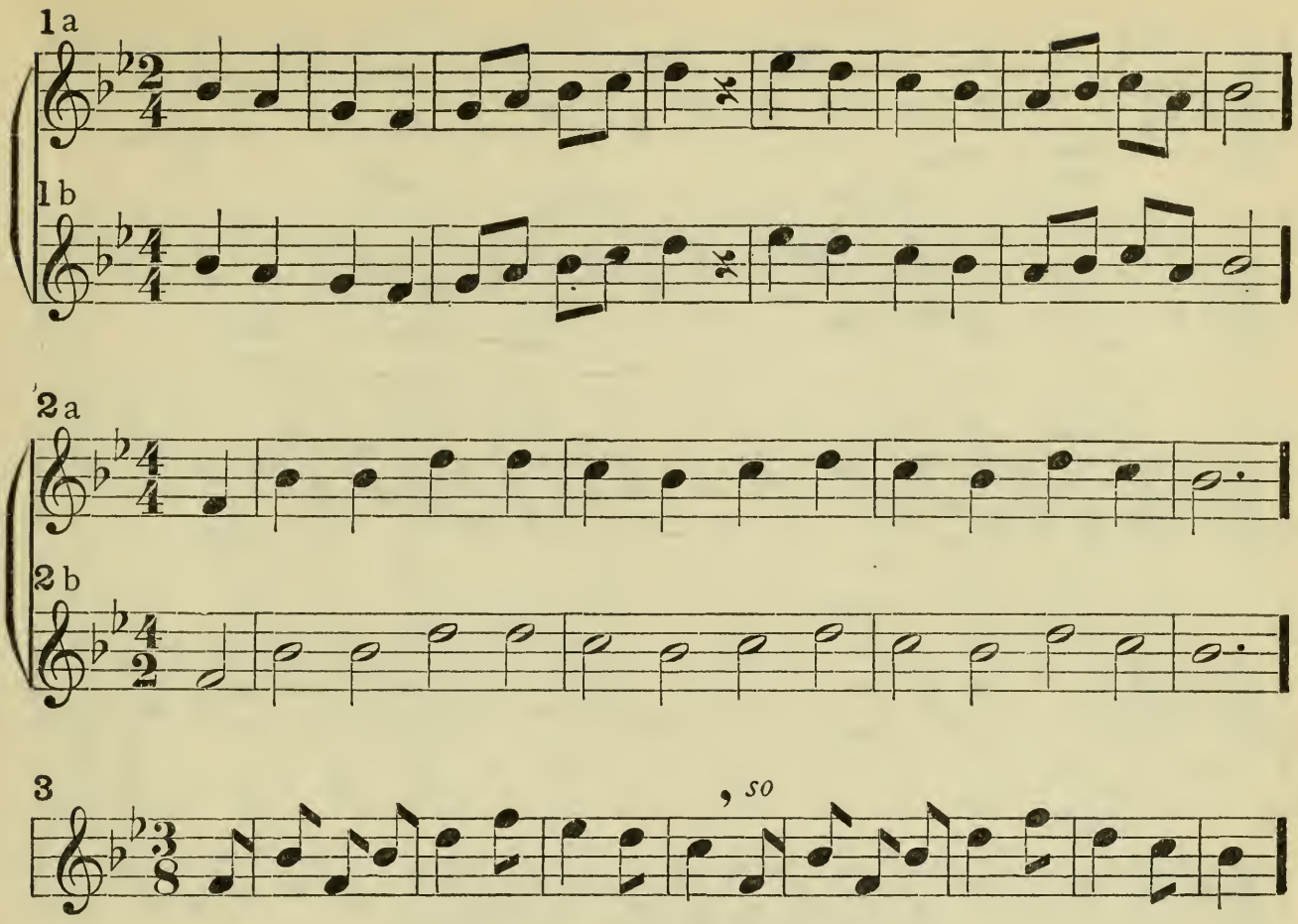
Night comes a-creep - ing; winds are a - sleep -ing; Stars are a -

gleam-ing; Clouds are dreaming: Come,lit - tle moth-er, Sing to ba - by

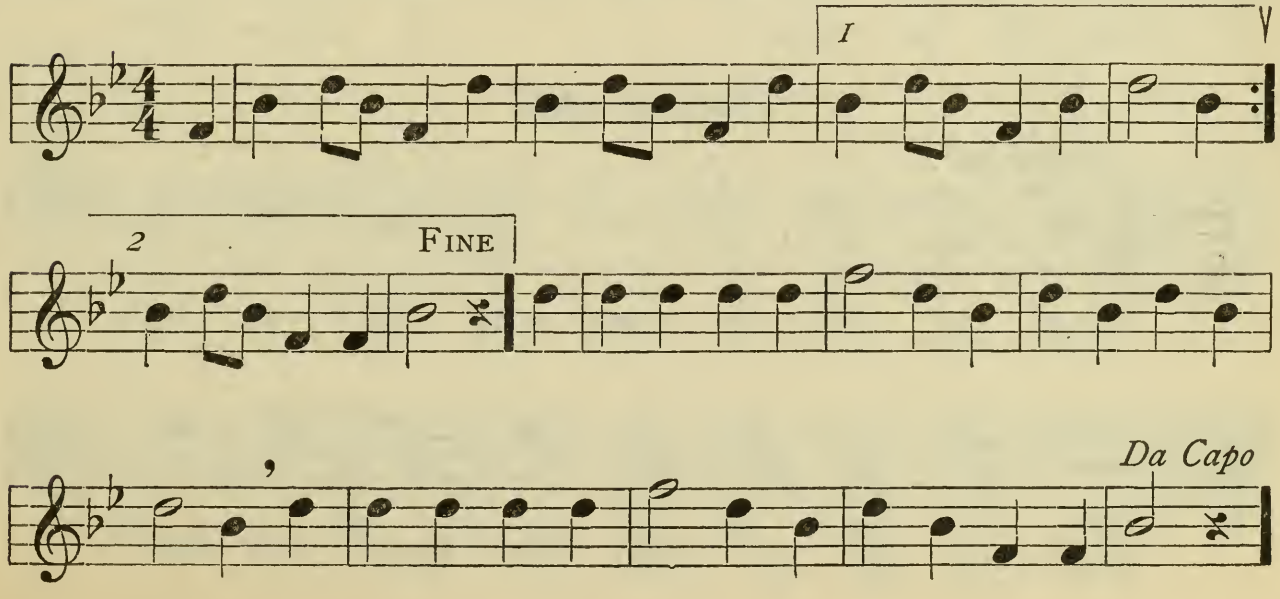
rallentando *pp*

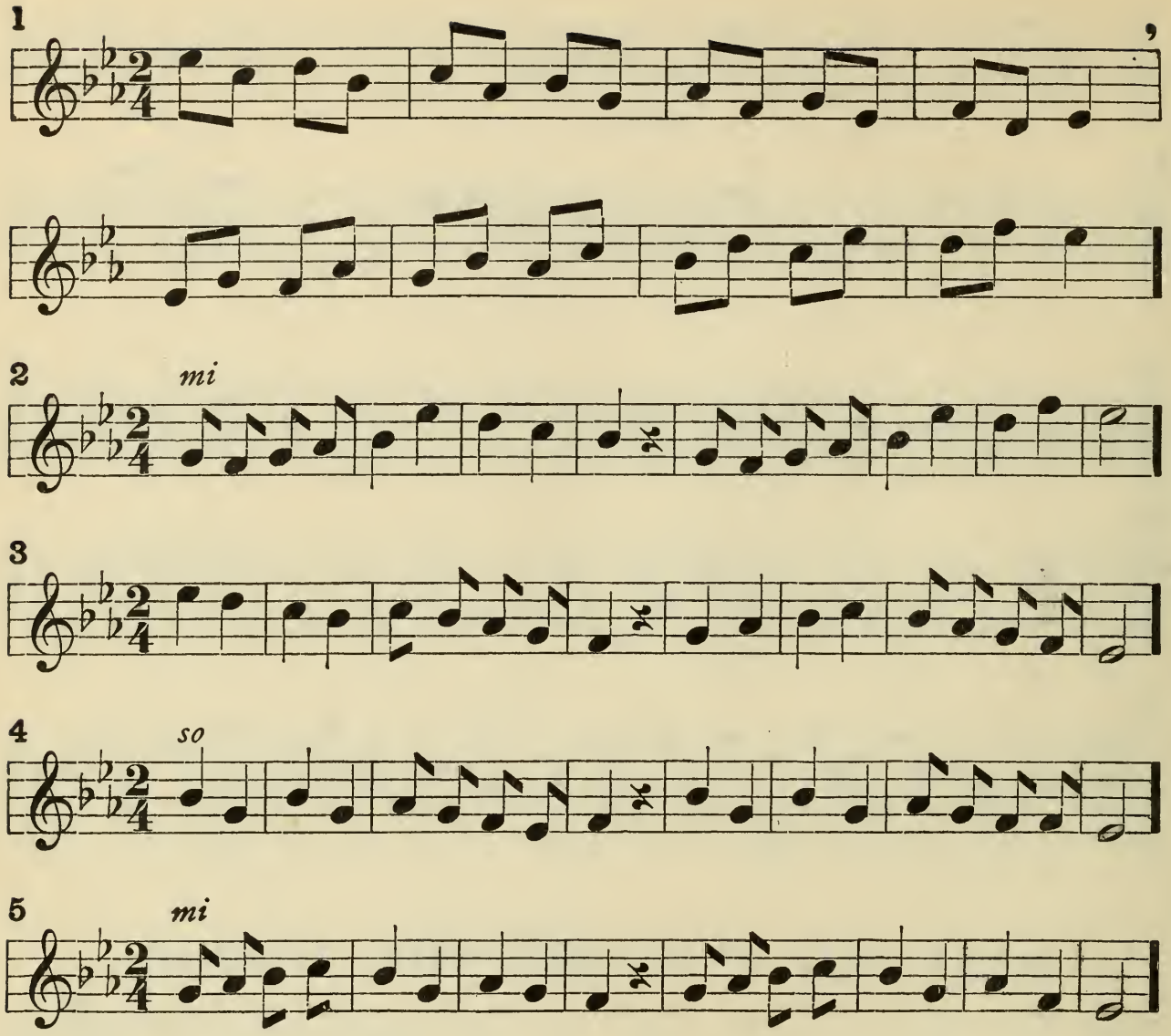
bro - ther, Pret - ty lull - a - by - low, Soft lull - a - by.

Rallentando gradually slower

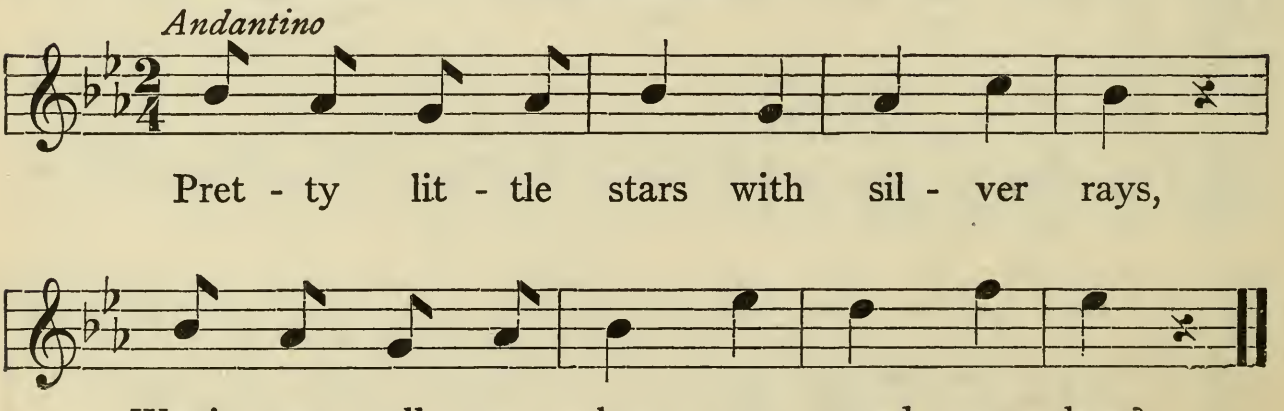


BUGLE CALL, U. S. ARMY, "THE REVEILLE"




1
2
mi
3
4
so
5
mi

THE STARS


Andantino
Pret - ty lit - tle stars with sil - ver rays,
Won't you tell me where you spend your days?

1

2

3

GEORGE WASHINGTON

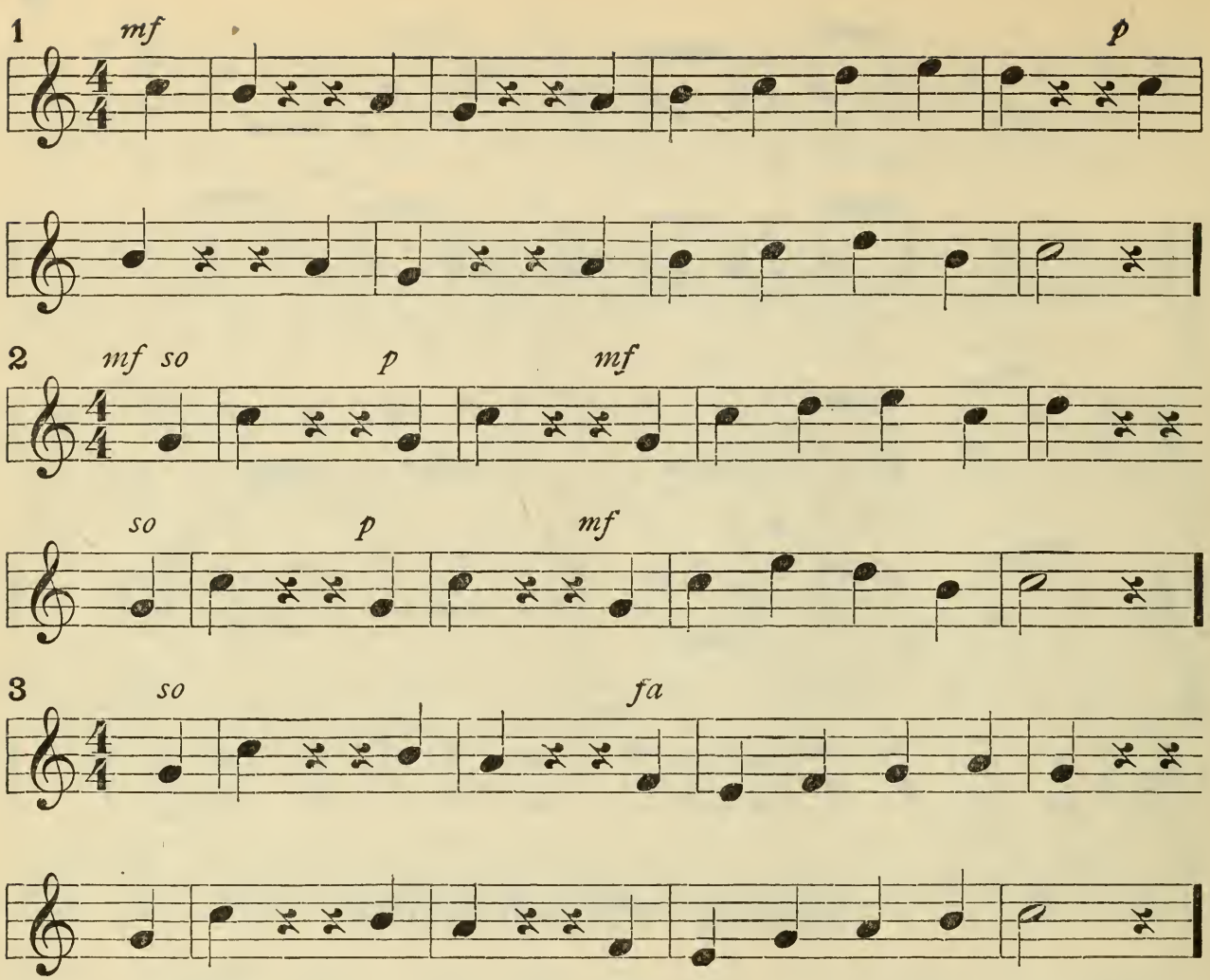
Great George Wash - ing - ton, the no - ble com-man - der,
whole world's his - to - ry, no name ech - oes grand - er;

1

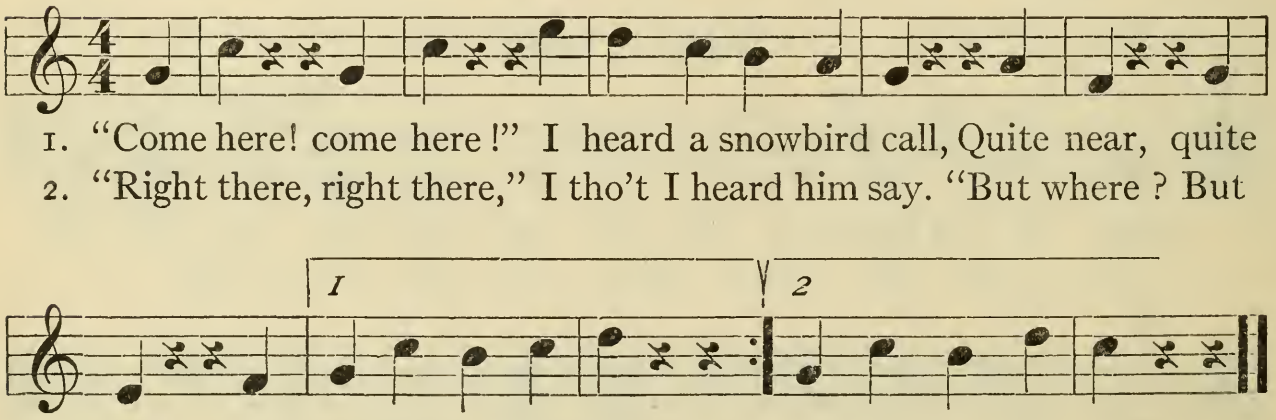
First in the hearts of all the na - tion was he; Thro' the

2

Hail, to the Fa - ther of his Coun - try free!

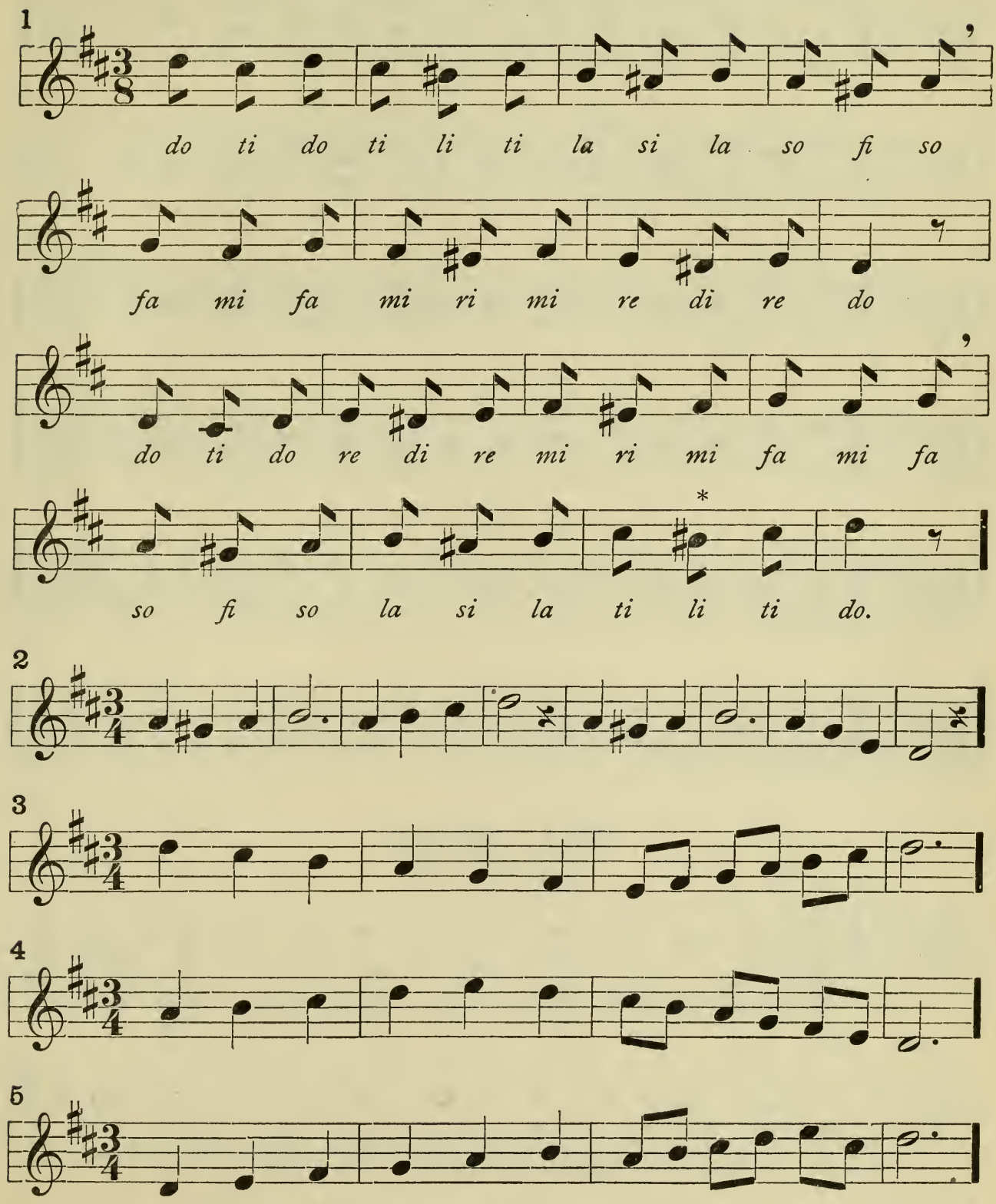


A LITTLE CHAT

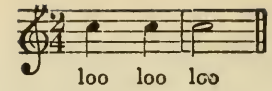


Reference: Manual, Book One, Pages 102 and 103

No. 1 should be memorized and sung individually by each pupil.



* Be sure to sing the correct tone; ***li***, **not** ***la***.

Always sing the light, head tone 

1 *so*

2 *fi*

3

4

5

6 *so*

WILD WINDS

so *re*

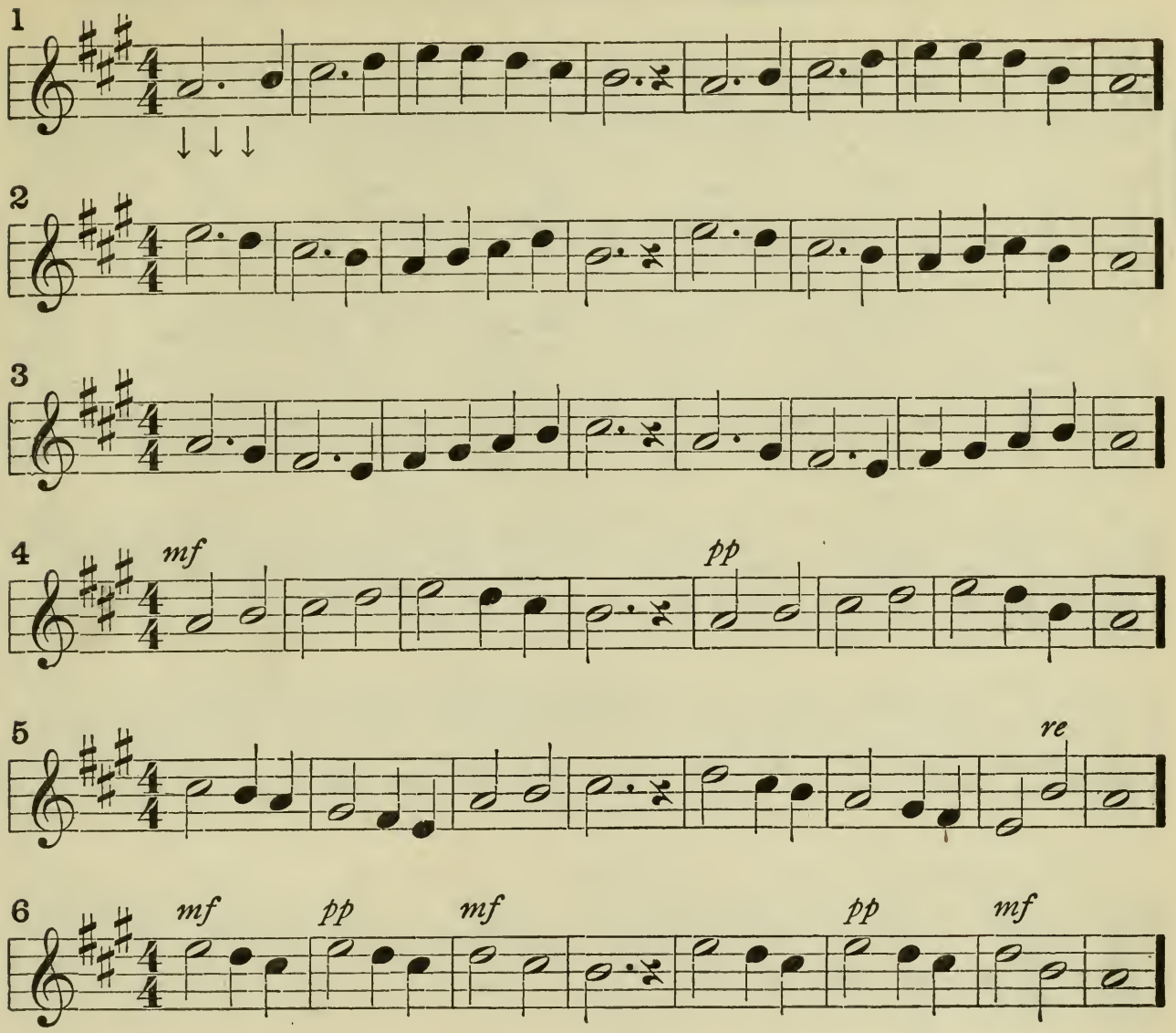
O how the wild winds blow, Blow high, blow low;

O how the wild winds blow, And whirl-winds go!

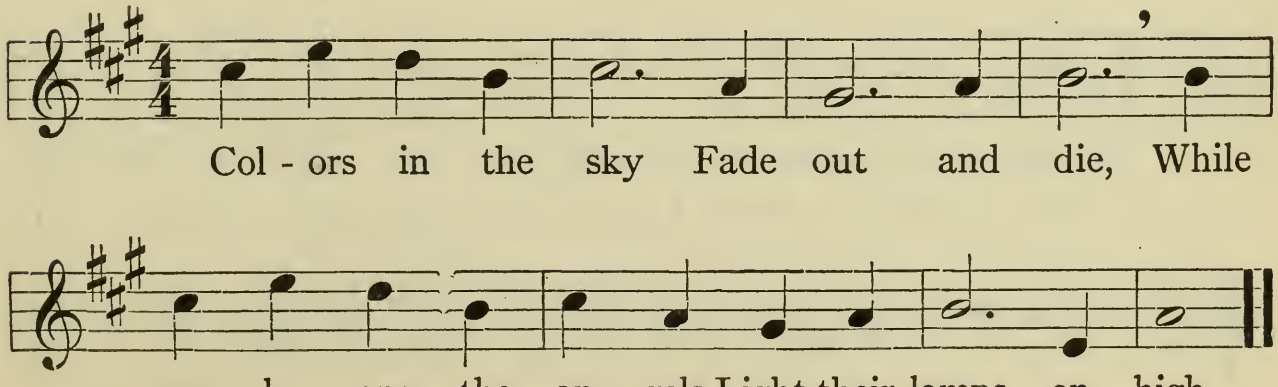
♮ Natural

395
McCUNE SCHOOL OF MUSIC & ART

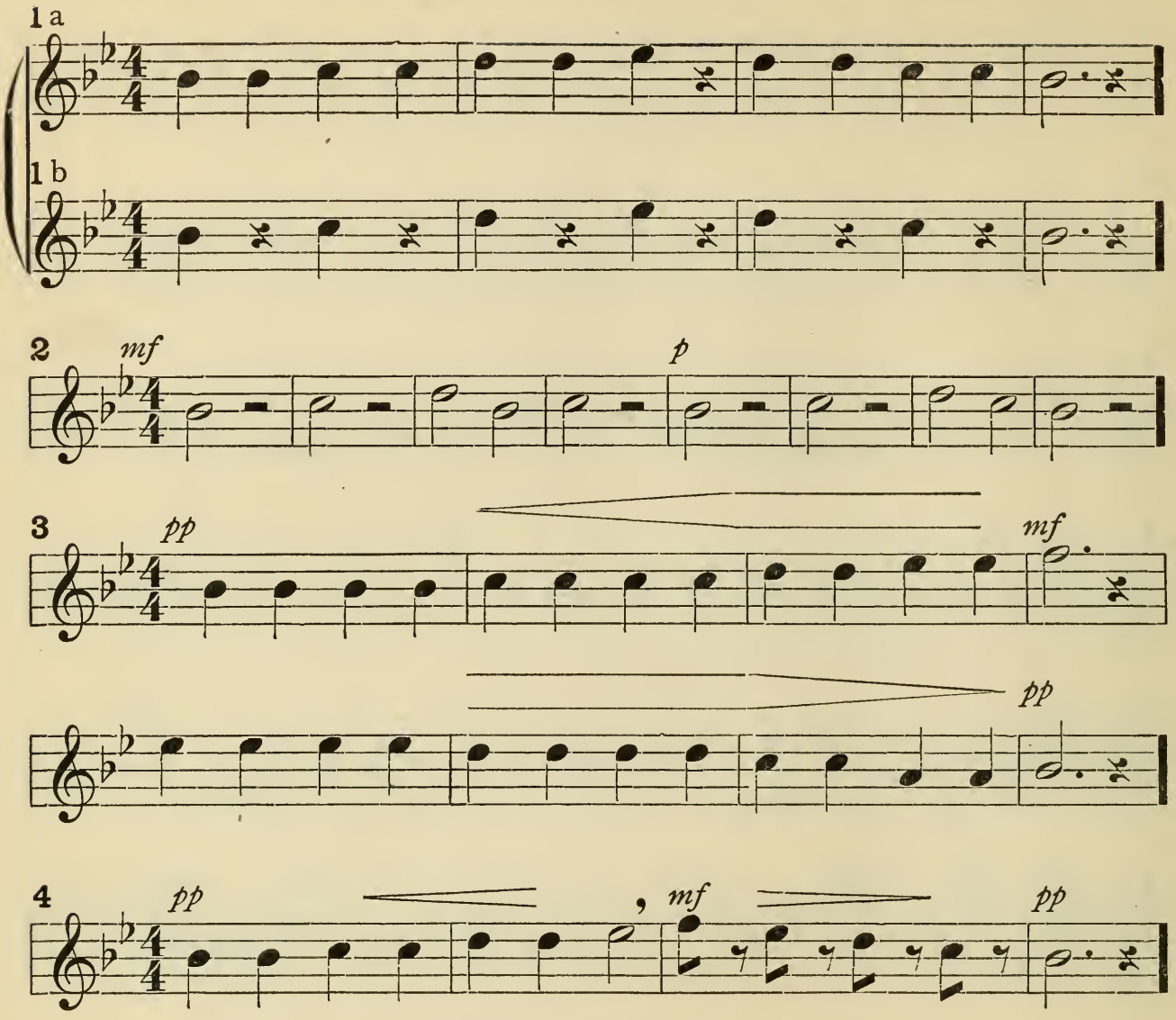
Can you hear the melody as you beat and sing silently?



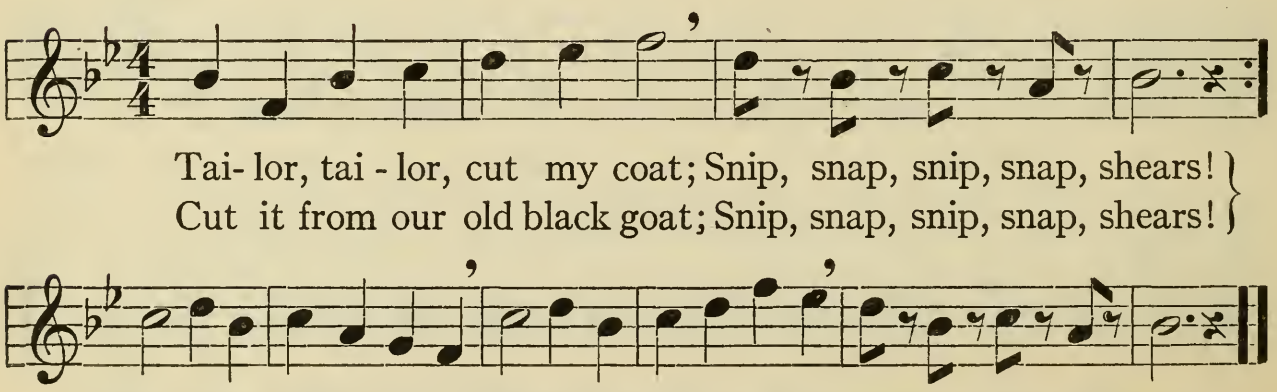
TWILIGHT



Sit erect; breathe deeply



SNIP–SNAP



Tai- lor, tai - lor, cut my coat; Snip, snap, snip, snap, shears!
Cut it from our old black goat; Snip, snap, snip, snap, shears!

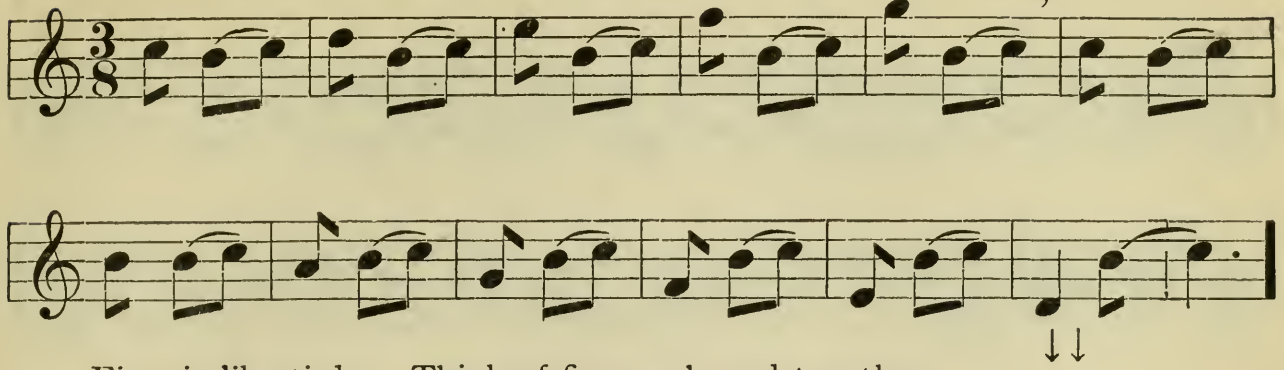
One velvet collar for it; One silver dollar for it; Snip,snap,snip,snap,shears!

Reference : Manual, Book One, Pages 126 to 128

Ti leads to *do; ti* and *do* are closely bound together

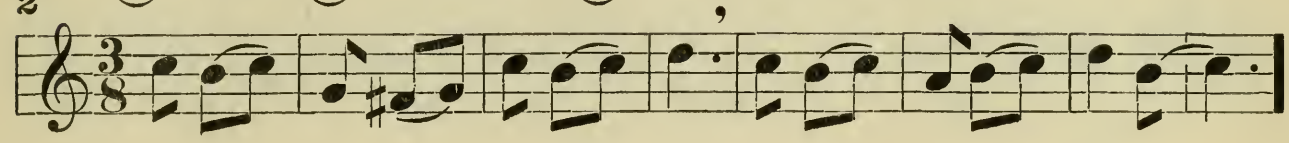
No. 1 should be memorized and sung individually by each pupil

1

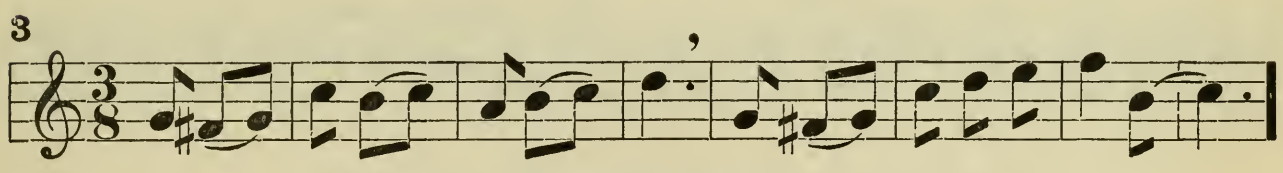


Fi so is like ti do. Think of fi so as bound together

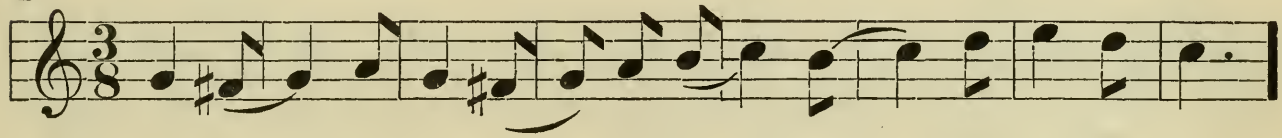
2



3



4



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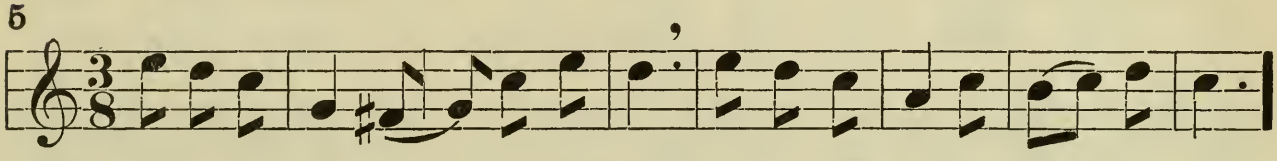
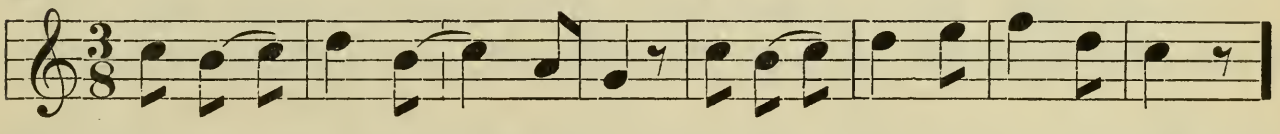
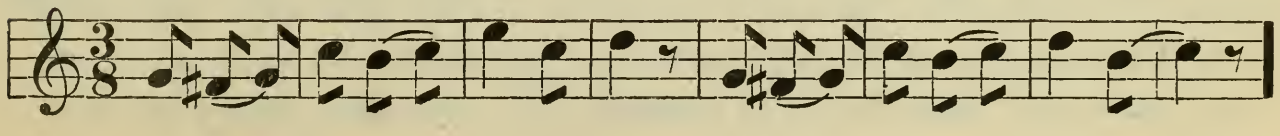


6



7



1

2

3

4

5 *mf*

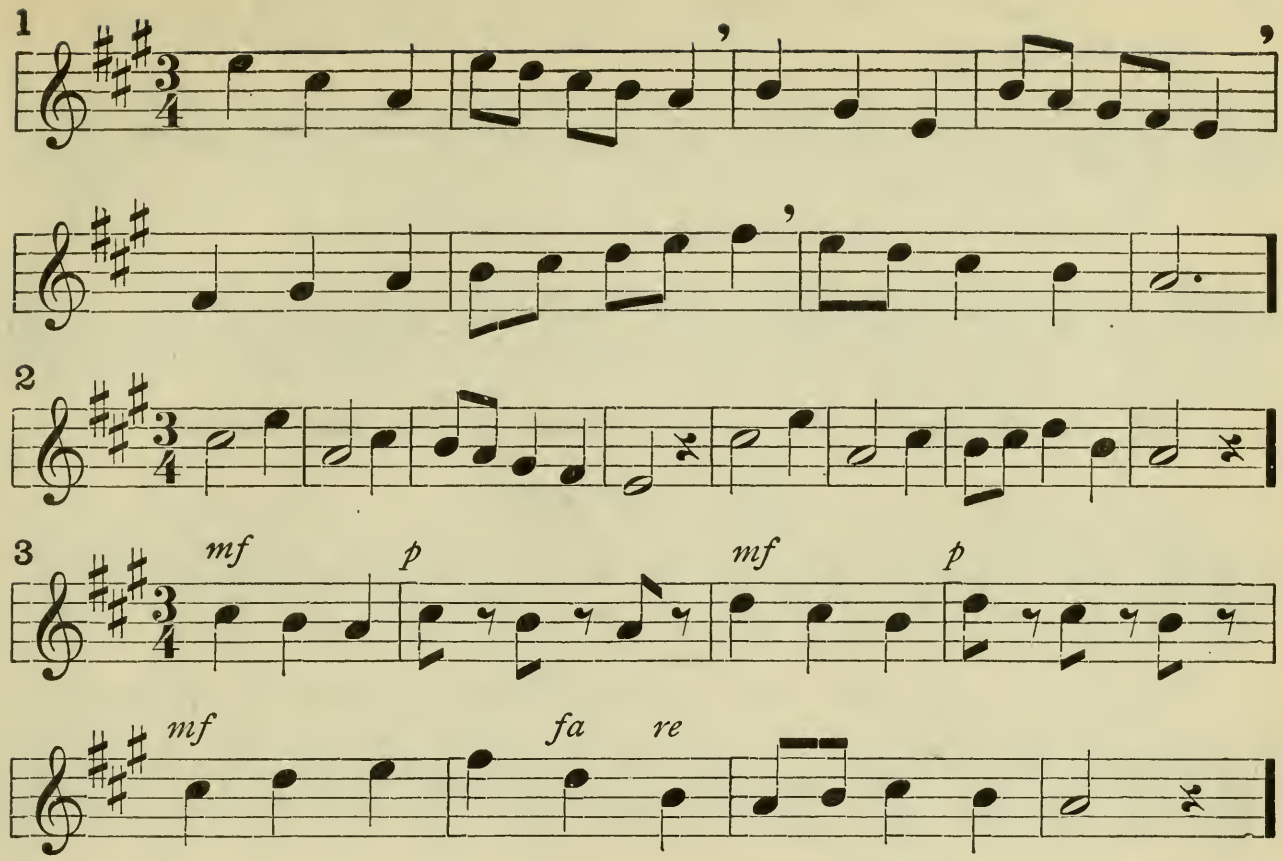
OUR CLOCK

1. Our good lit - tle clock is al - ways go - ing;
2. I think he is count - ing ev - 'ry min - ute,

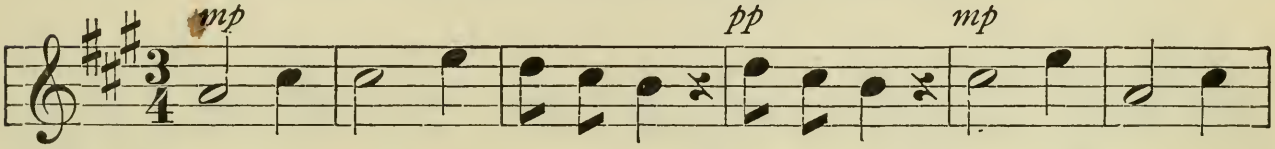
How does he know how late it's grow-ing?"Tick-tock,tick-tock,"
Tho' there are six - ty sec - onds in it; "Tick-tock,tick-tock,

ritard.

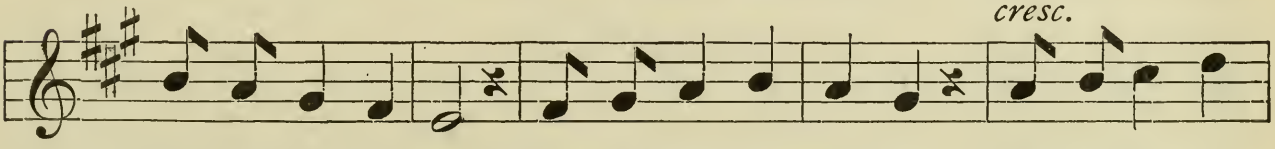
there he stands,And he points to the time with both his hands.
time for bed!"Did you hear what it was that clock just said?



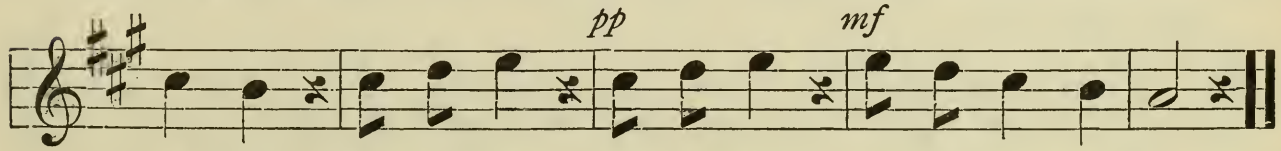
THE BROOK AND THE BREEZE



1. Stream-let, streamlet, hur-ry on, hur- ry on, Sparkling, sparkling
2. South wind, south wind, flutter by, flut-ter by, Soft - ly, soft - ly



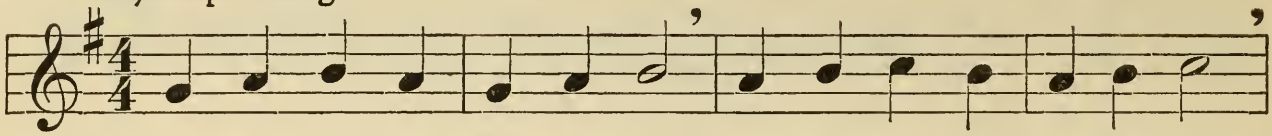
thro' the for- est nook; Hap-py wood-land ro-ver, Winter-time is
thro' the budding trees; You have bro't the springtime, Pretty blue-bird's



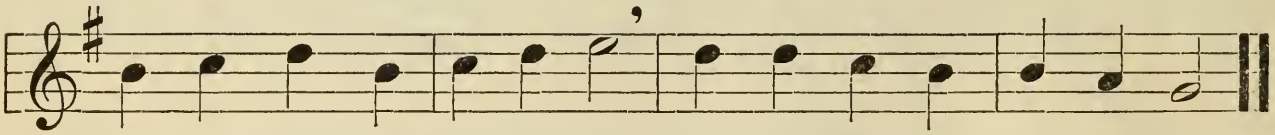
o - ver; Run a- long, run a - long, Mer-ry mountain brook!
wing-time; Blow a- gain, blow a - gain, Gen-tle A - pril breeze!

NOW THE NOISY WINDS ARE STILL

Mary Mapes Dodge



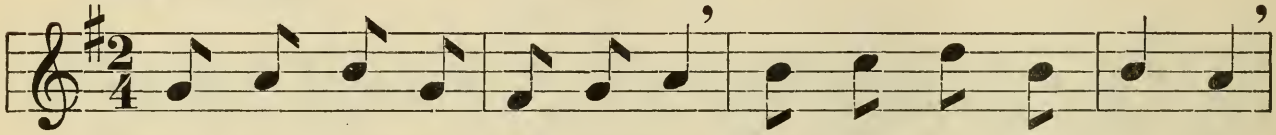
Now the noi - sy winds are still; A- pril's com-ing up the hill;



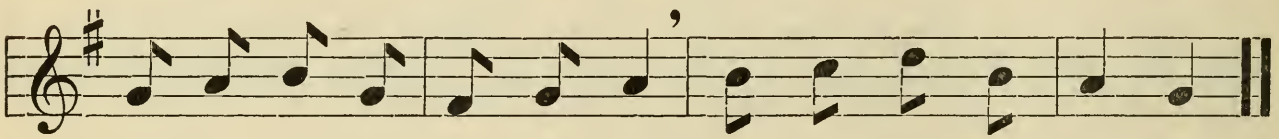
All the spring is in her train, Led by shin- ing ranks of rain.

ALL ABOARD

Frank L. Stanton

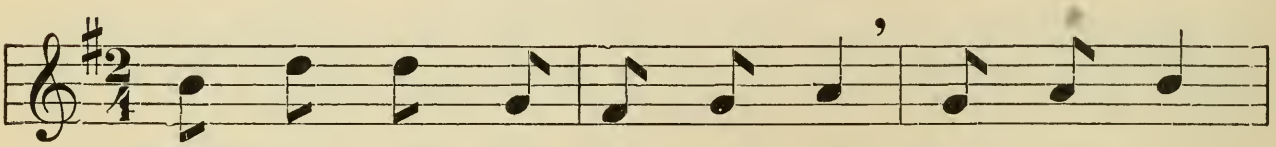


We've for - got- ten all the rain, Doves o'er mea- dow wing- ing,

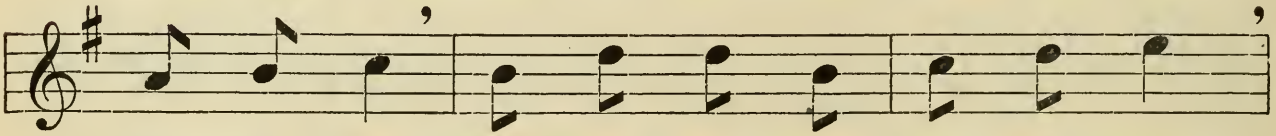


Yon-der comes the pic - nic train, Mock-ing birds are sing - ing.

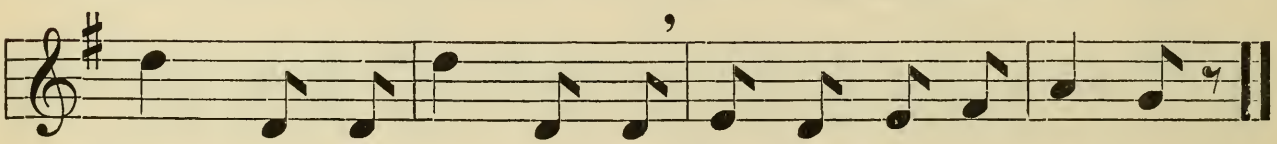
THE SOAP BUBBLE



1. Here's a fair - y toy bal - loon, Smooth as glass,
2. All the rain - bow col - ors there Melt a - bout,

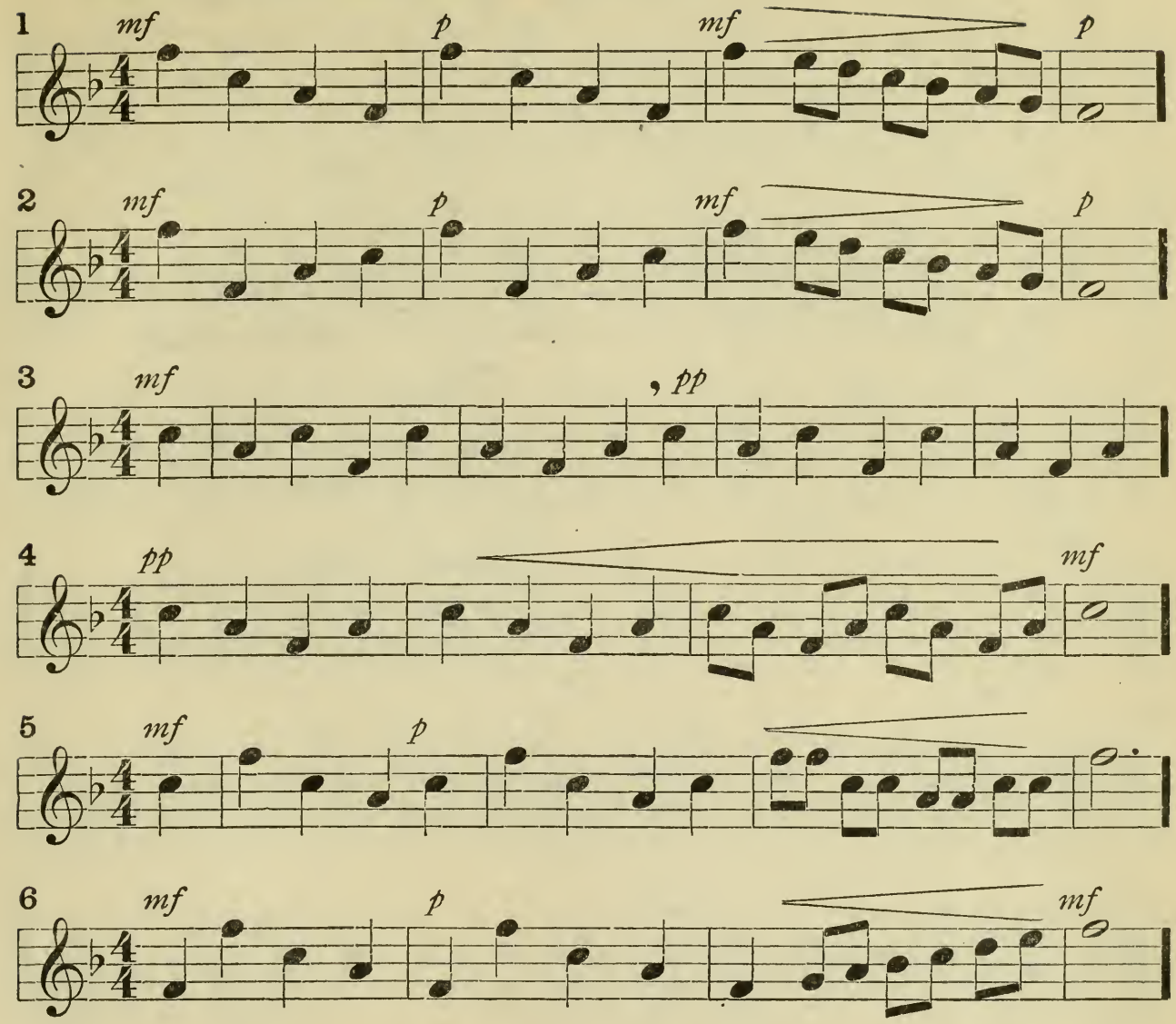


See it pass; Round and big as ris - ing moon—
In and out, Soft - ly float - ing, light as air—

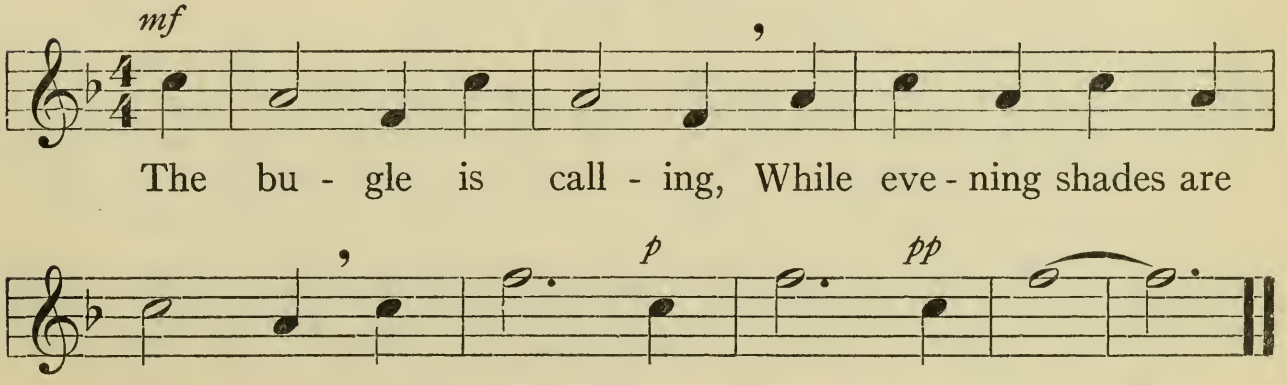


Soap - bub - ble, soap - bub - ble, Thro' the gar -den blow - ing!
Soap - bub - ble, soap - bub - ble, Tell me where you're go - ing!

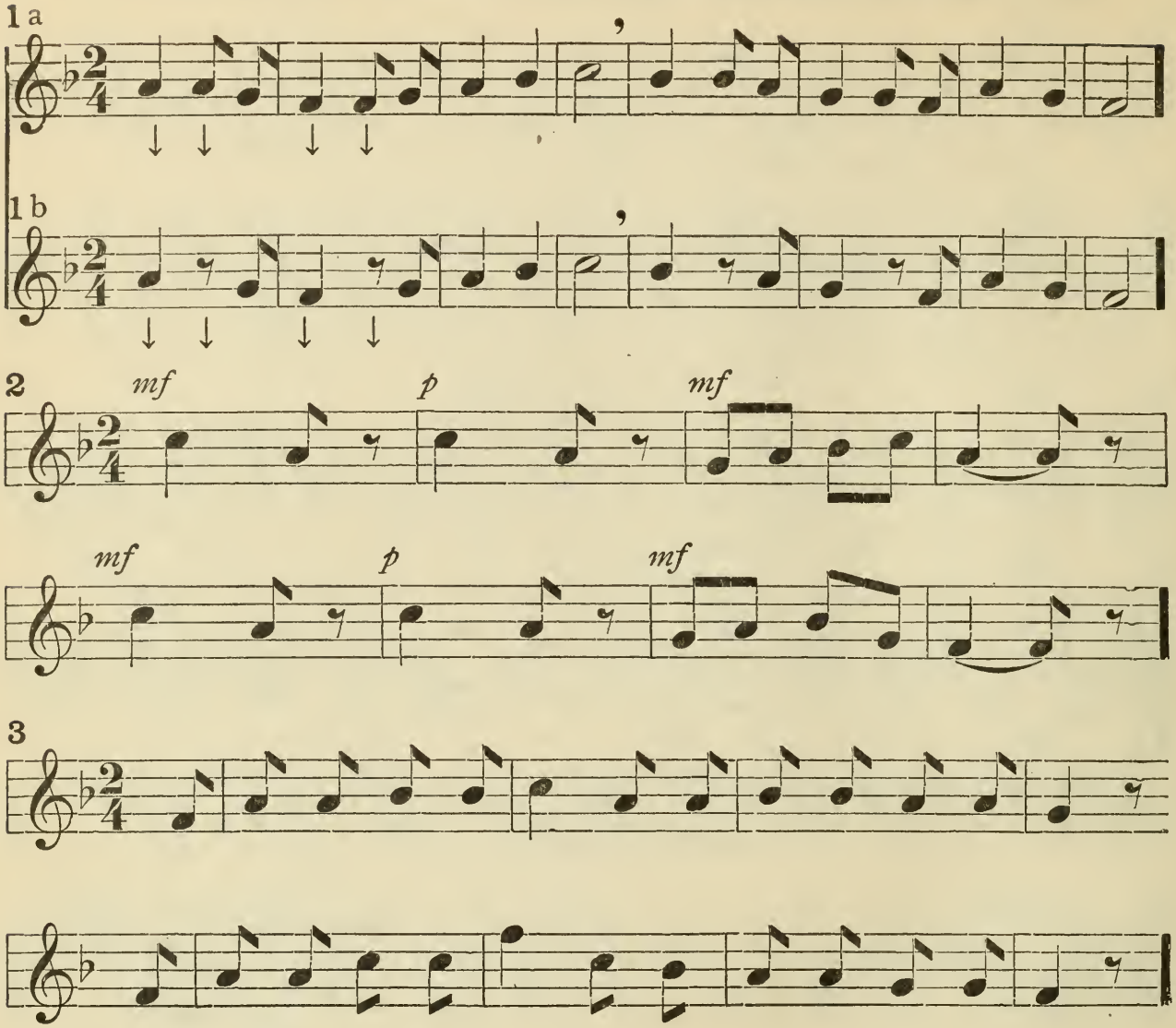
Reference: Manual, Book One, Pages 115 to 121



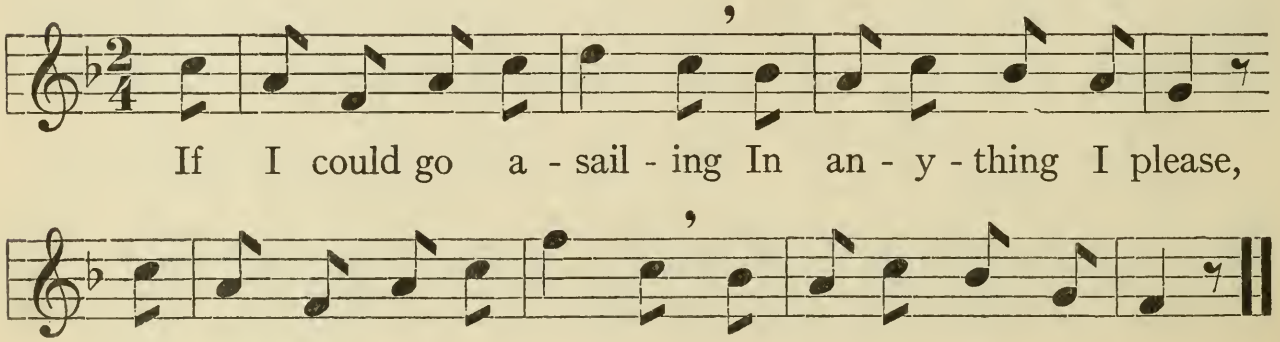
A BUGLE CALL



The tongue should be relaxed—never tightened or drawn back



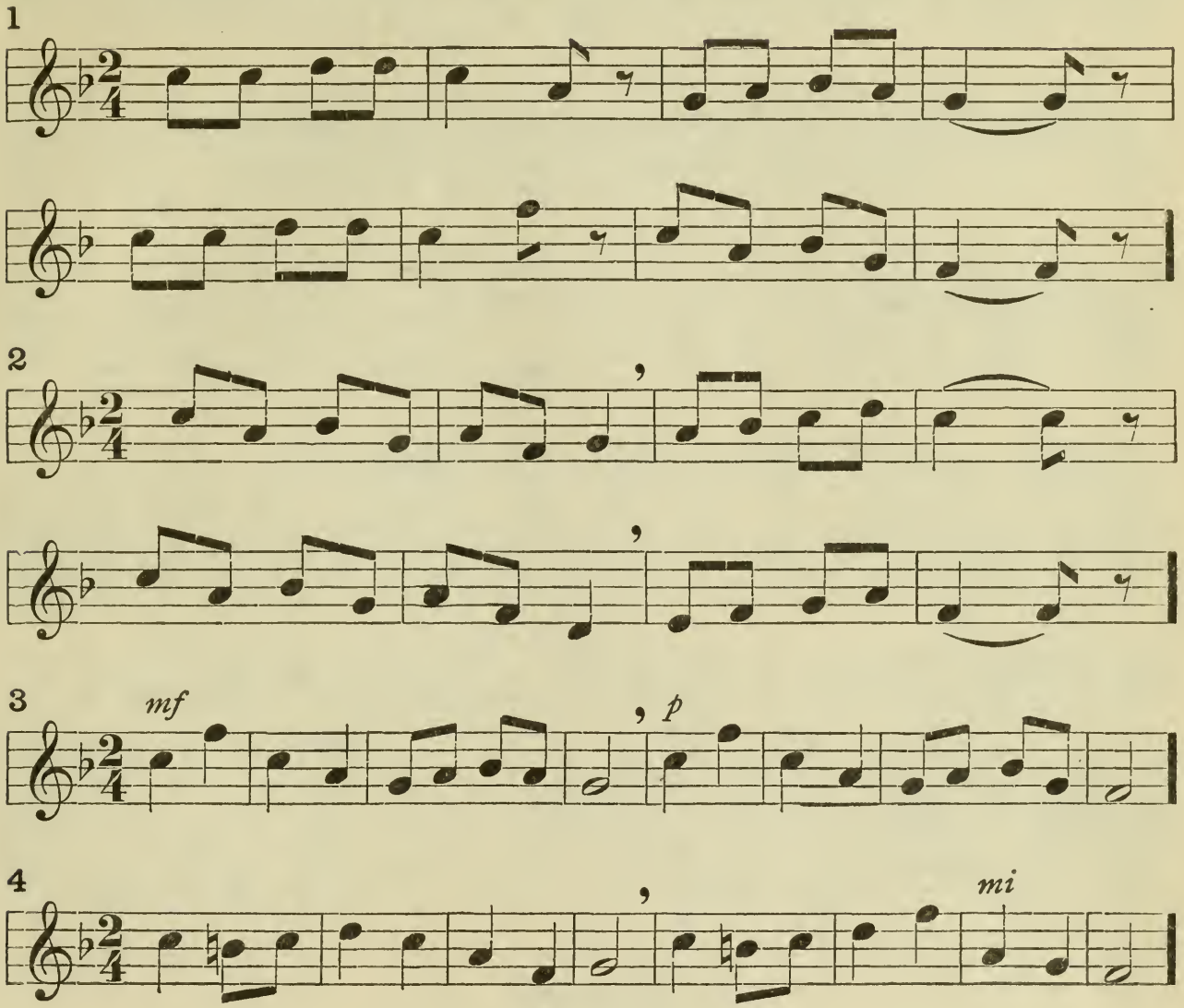
SAILING



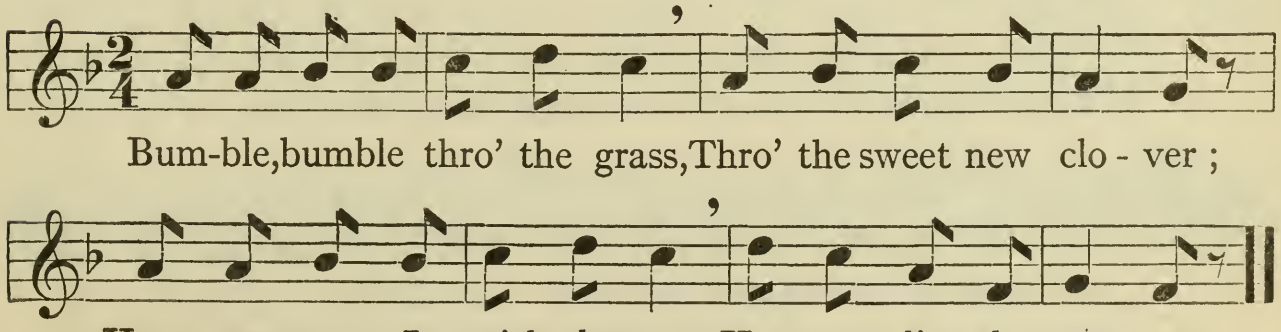
If I could go a - sail - ing In an - y - thing I please,

I think I'd take a cloud - ship And sail the sky - blue seas.

Singing position: sit erect (not touching the back of the seat; chest active; both feet on the floor; head up.

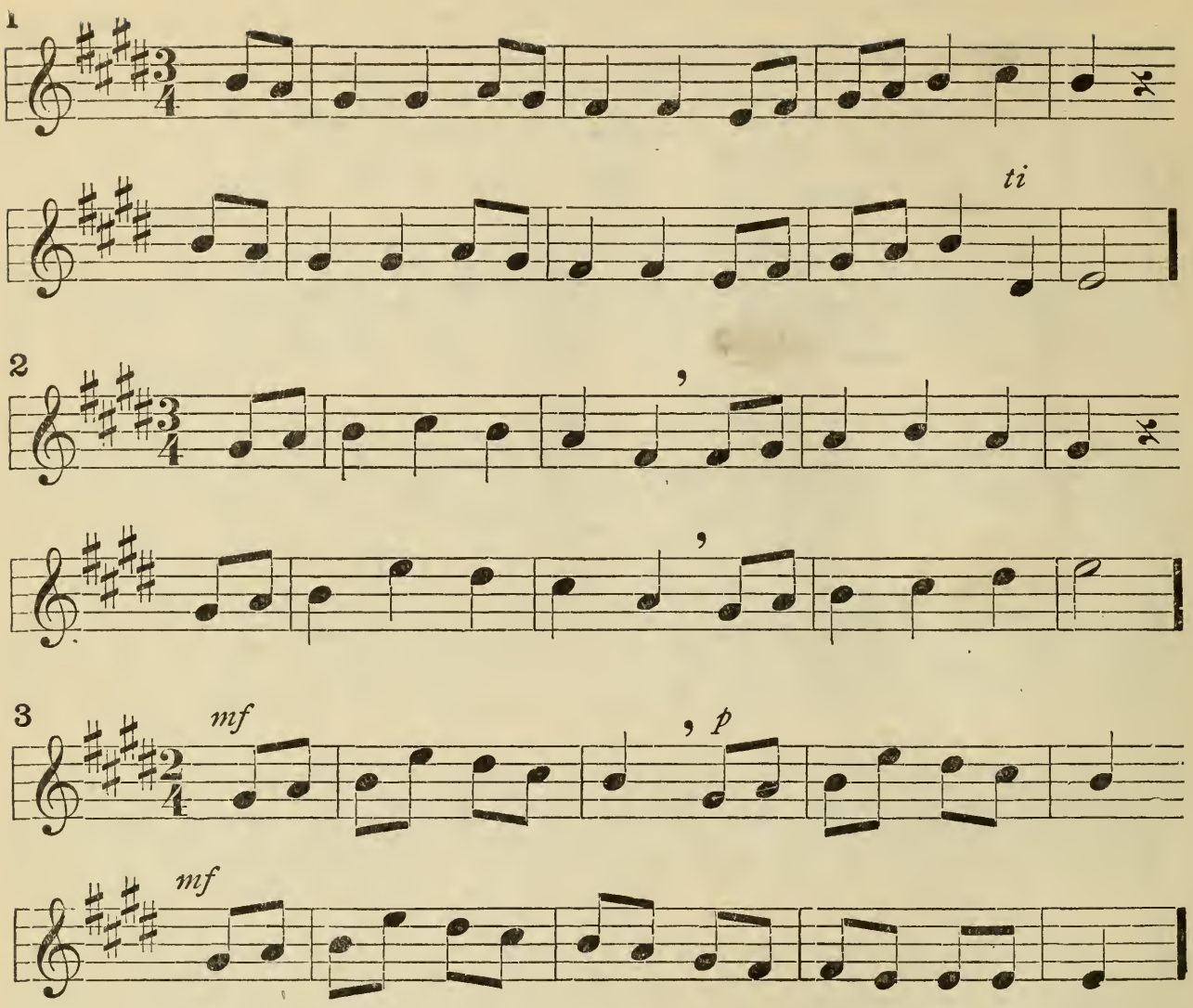


SONG OF THE BEE

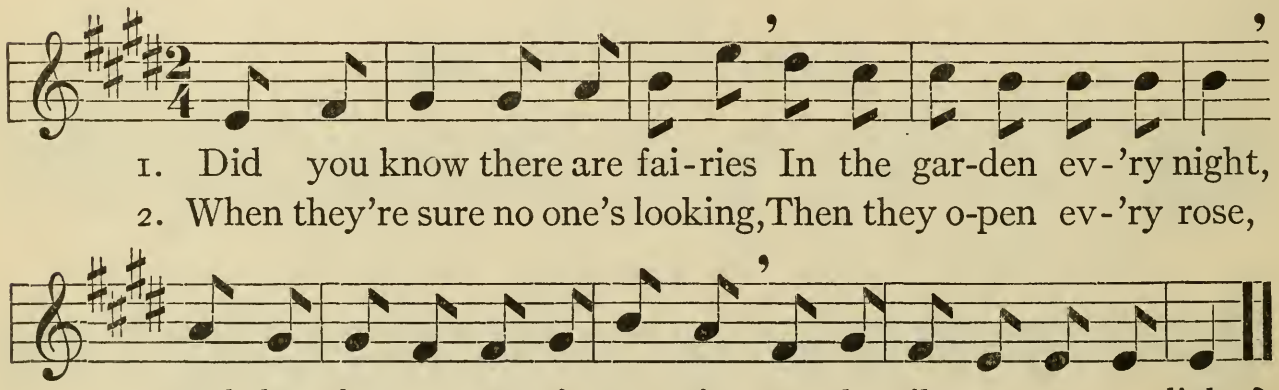


Bum-ble, bumble thro' the grass, Thro' the sweet new clo - ver;

Hear me as I quick - ly pass, Hap - py lit - tle rov - er!

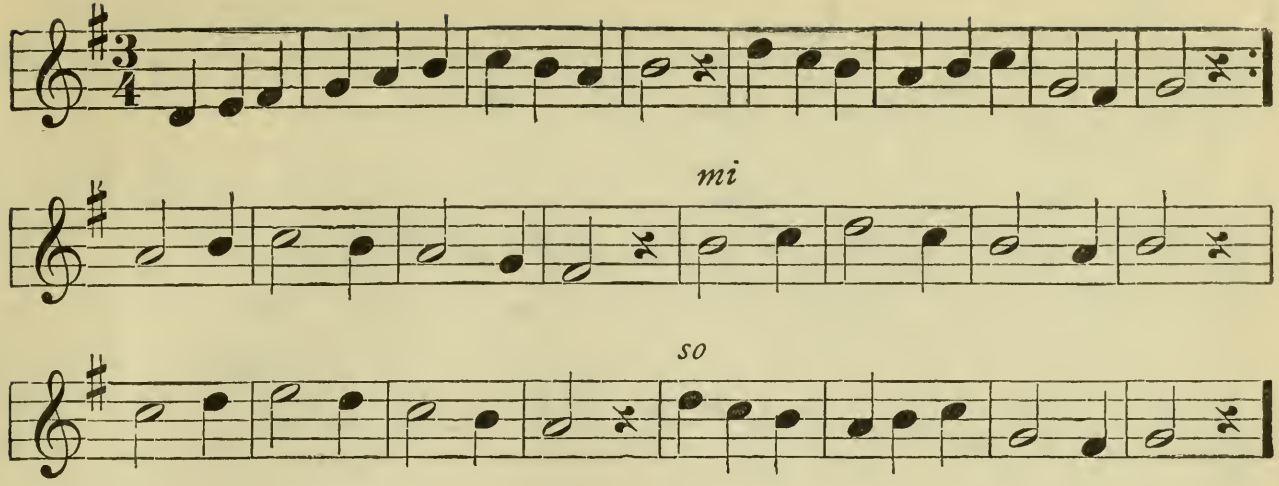


FAIRIES

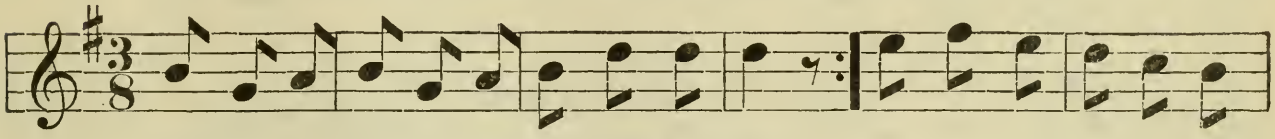


1. Did you know there are fai-ries In the gar-den ev-'ry night,
2. When they're sure no one's looking, Then they o-pen ev-'ry rose,

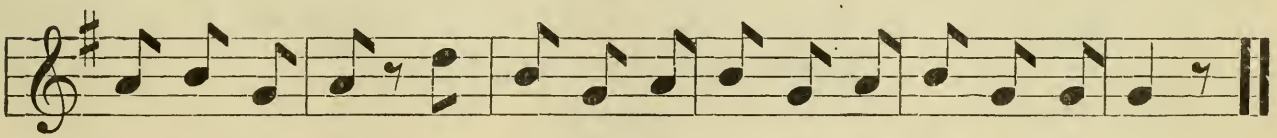
And they dance to mag-ic mu-sic In the sil-ver star-ry light?
And they scat-ter all the dew-drops: How they do it, no one knows.



COBWEBS IN THE CORNERS

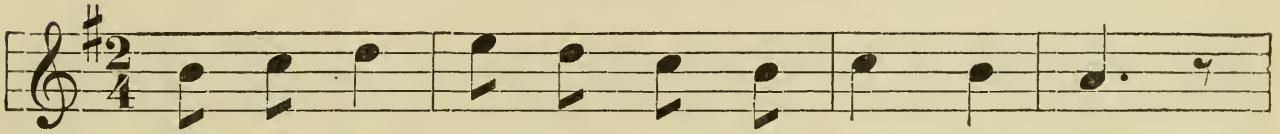


See how the spi-der is weav-ing her lace,
Hang-ing her cobwebs all o - ver the place! } Look, how she hurries, the

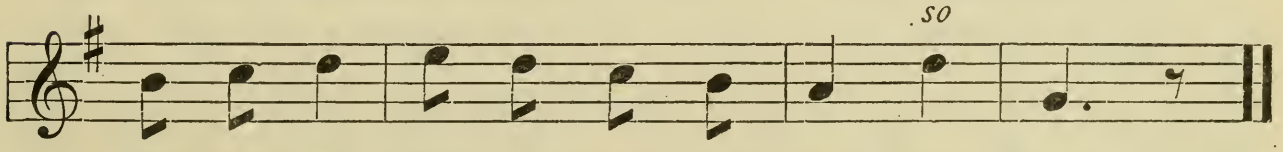


queer lit - tle elf! She seems to be run-ning a race with herself

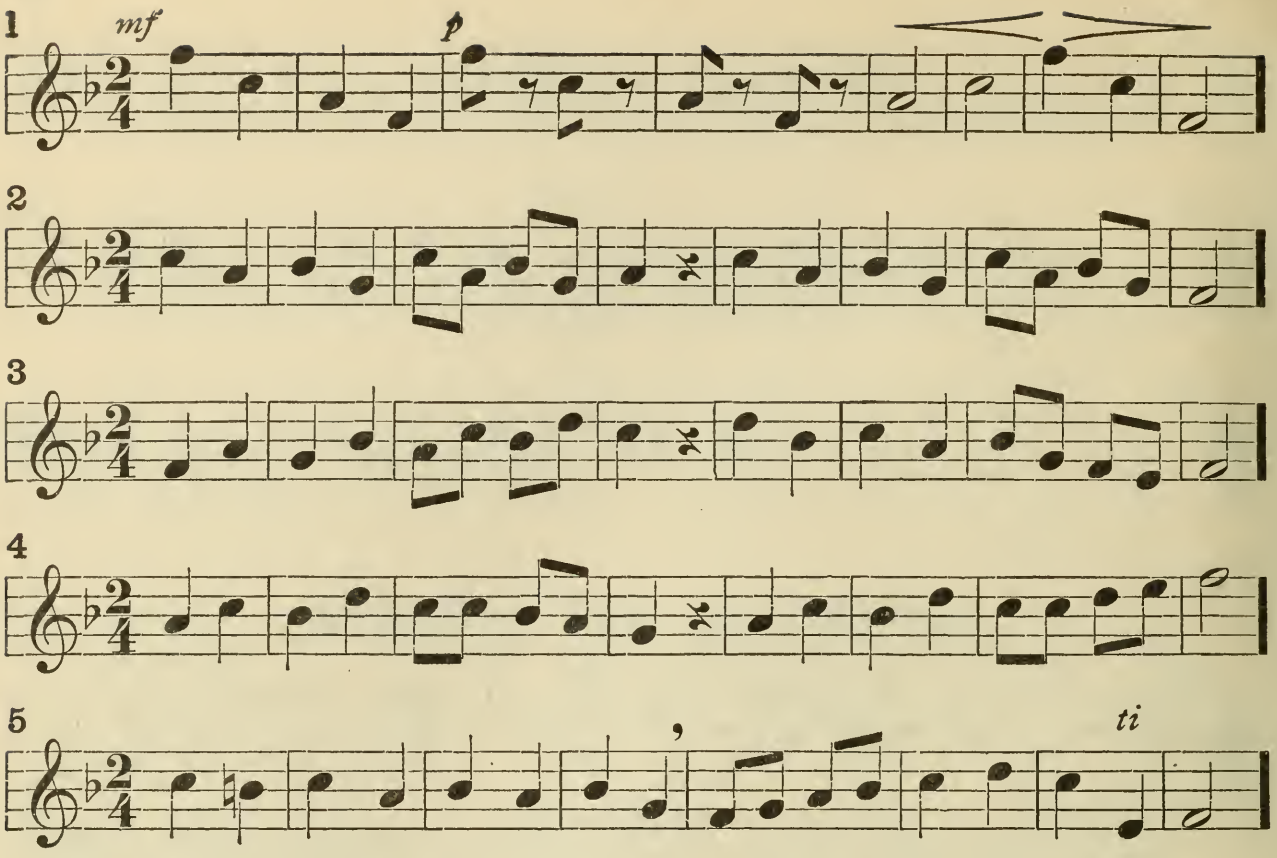
AN INVITATION



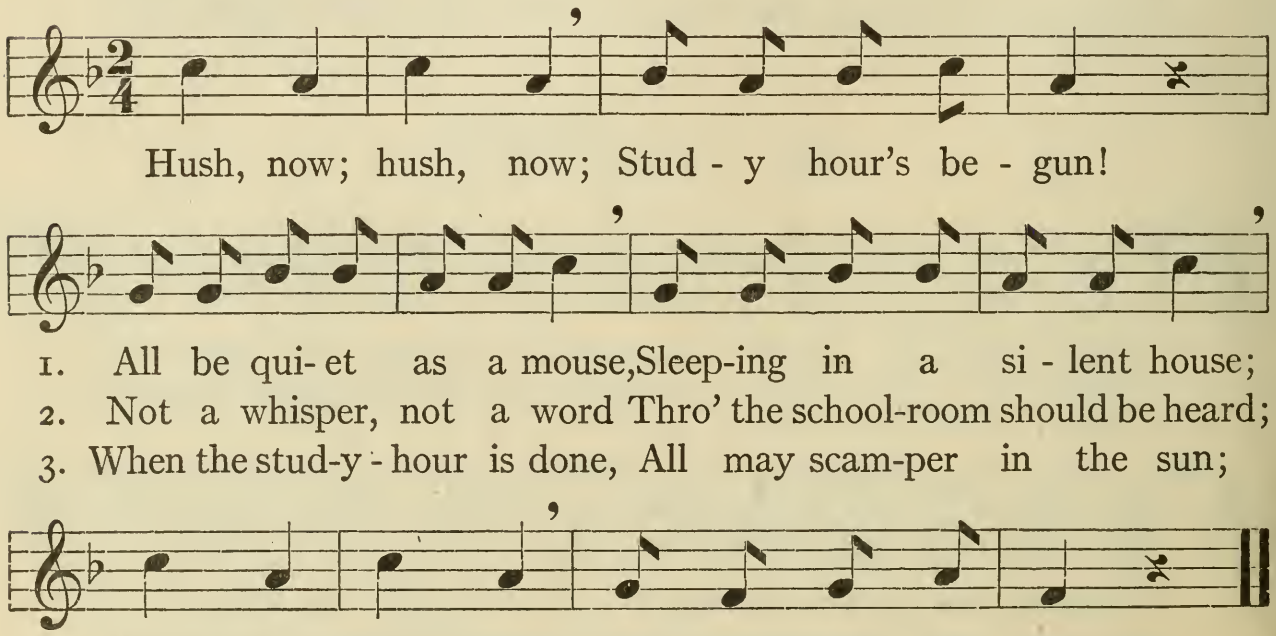
1. Come with me; Such a pret - ty place I know!
2. Near the pond, Such a bed of sweet, sweet peas!



You will see; That is where the sun - flow'rs grow.
Just be - yond, Ap - ples grow on nice low trees.



THE STUDY-HOUR

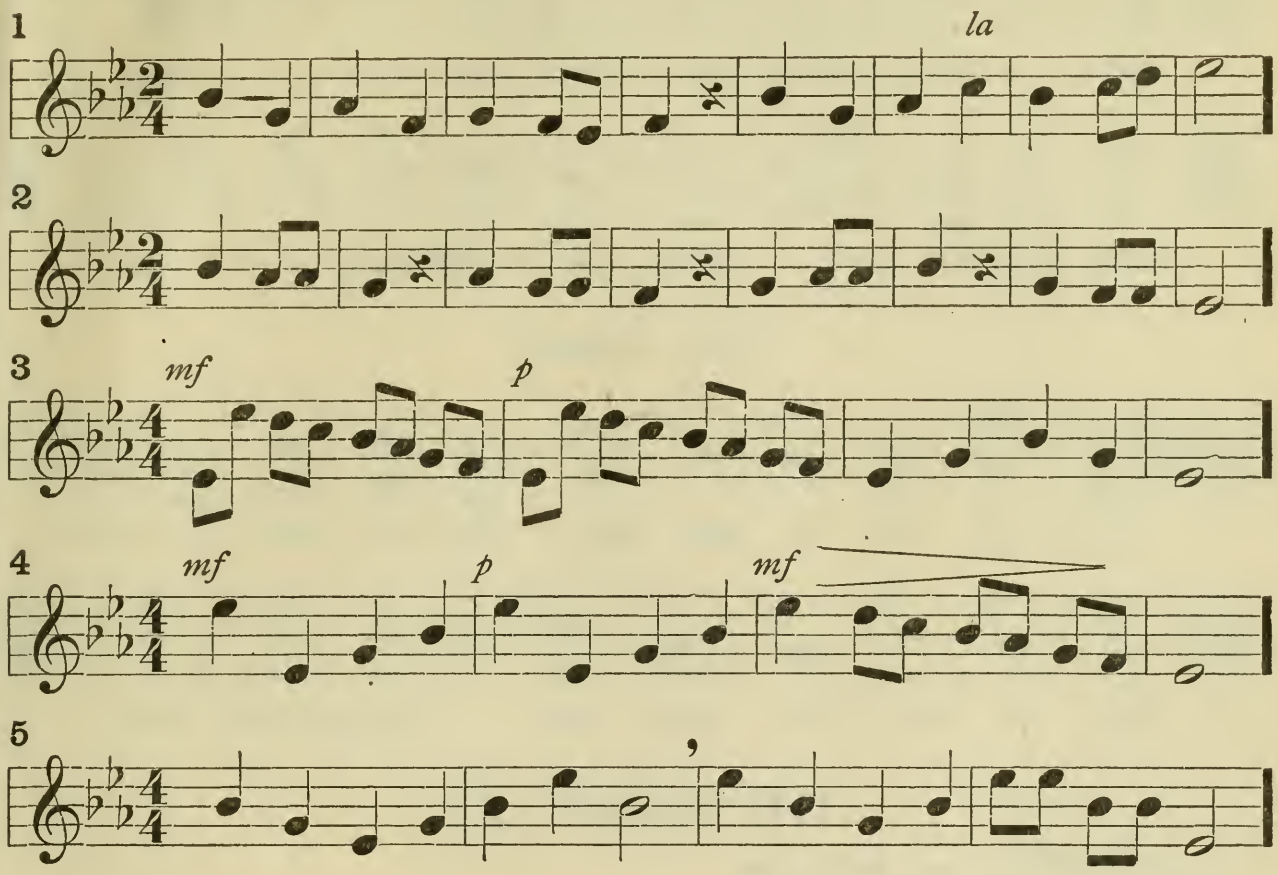


Hush, now; hush, now; Stud - y hour's be - gun!

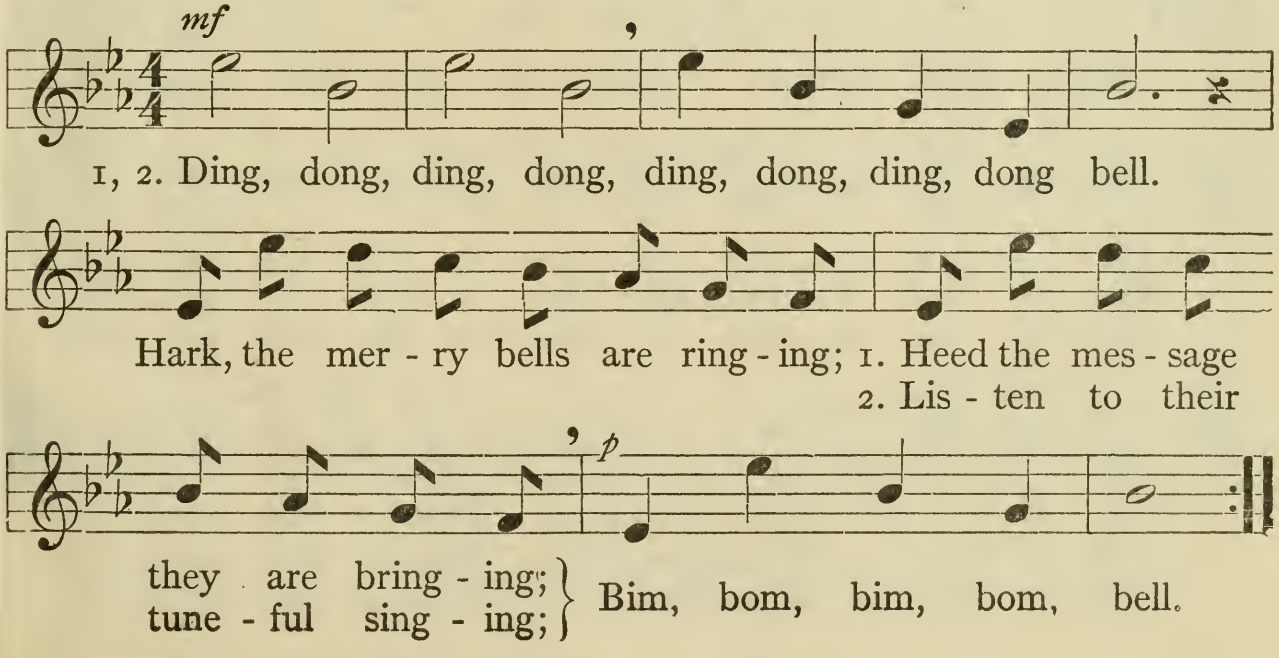
1. All be qui- et as a mouse, Sleep-ing in a si - lent house;
2. Not a whisper, not a word Thro' the school-room should be heard;
3. When the stud-y - hour is done, All may scam-per in the sun;

Hush, now; hush, now; Ev - 'ry sin - gle one!

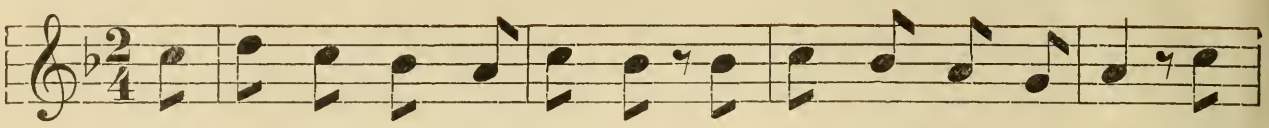
Round the lips naturally and easily for $\bar{oo}$ and $\bar{o}$. Tightening or puckering the lips injures the tone.

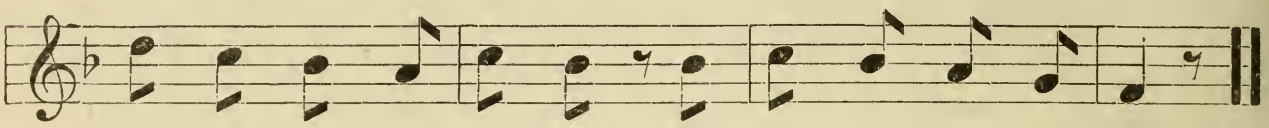


BELLS

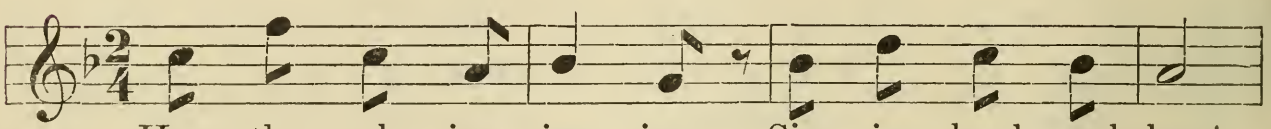


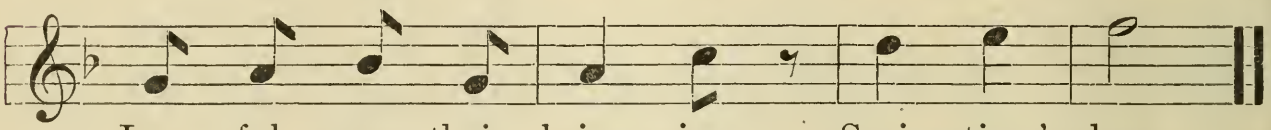
JUNE





THE ROBIN

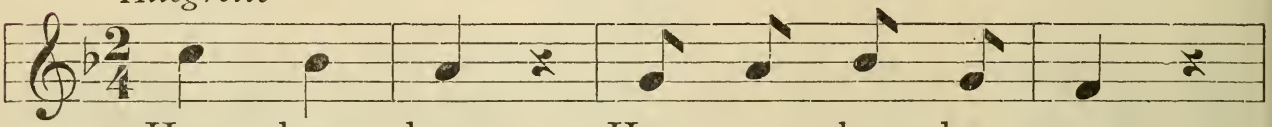


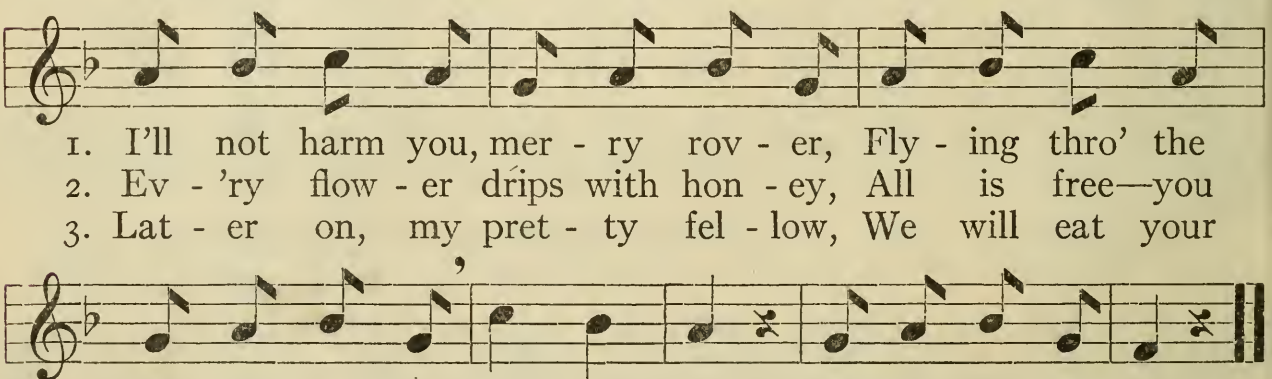


THE HONEY–BEE

From Hoffmann von Fallersleben

Allegretto

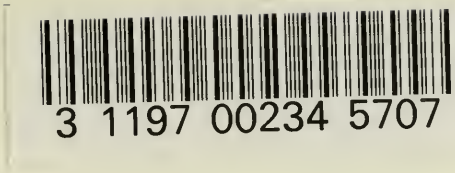




DATE DUE

DEC 27 1999		
OCT 06 1999		
OCT 18 2012		

Brigham Young University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